musical COURIER

INTERNATIONAL
ISSUE

Plans for Summer in Europe

Reports from Foreign Capitals

U. S. Festivals Bring Many Premieres

JUNE, 1949
25 cents

GLADYS SWARTHOUT

Portrait by Cecil Beaton

NANCY CARR

SOPRANO

Portrait Painted by
MARY C. PETERSON, Chicago, Ill.

RECENT ENGAGEMENTS

1948–49

ORATORIO

MESSIAH—*Handel* (12), all return but two. Includes Swedish Choral Club (2); Grand Rapids, Mich. (4); Holland, Mich. (3); Muskegon, Mich. (3).

GERMAN REQUIEM—*Brahms*. Cornell College, Mt. Vernon, Iowa with Mack Harrell and Chicago Symphony (May 7); Warsaw, Mich. (March 27).

KING OLAF—*Elgar*. Orion Musical Club, Milwaukee (April 26).

ST. JOHN PASSION—*Bach*. Kalamazoo College, Mich. (March 23).

ELIJAH—*Mendelssohn*. Emporia, Kansas (May 12).

RADIO

THEATER OF THE AIR: La Boheme—Faust—Pagliacci (May 28/49). Vagabond King, Naughty Marietta, Sweethearts, New Moon.

ENCHANTED HOUR: Weekly, every Friday at 8:30 P. M., coast to coast.

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"... astonishing virtuosity, delightful esprit and a strong temperament on the part of Paul Wittgenstein ... Great and versatile musicality ... Enormous success for the soloist."
Nieuwe Courant, The Hague, Jan. 27

"... there is nobody else who possesses a technique of that perfection ... He makes the impossible possible!" *Leids Dagblad, Leiden, Jan. 28*

"... gave us a magnificent interpretation of Ravel's concerto for the left hand, dedicated to him. Enormous success." *Tijd, Amsterdam, Jan. 27*

"... Paul Wittgenstein with great mastership interpreted this strange concerto. We admired his musicality and his great technical abilities."
Nationale Rotterdamse Courant, Jan. 27

"At the Ladies Musical Society on Sunday, Mr. Paul Wittgenstein played a prelude and fugue by Max Reger, Brahms' transcription of the great Bach Chaconne and Liszt's transcription of the quartet from Rigoletto arranged by Mr. Wittgenstein for the left hand. Mere amazement at his almost superhuman power soon gives place to awe as we hear the result of such unique patience. His virtuosity is based, technically, upon an exhaustive study of the use to which the sustaining pedal can be put and an extraordinary agility of the wrist which compensates for the loss of his right arm. But in his playing there is much more; there is a noble tone and breadth of phrasing which springs from the grandeur of courage."
S. T. W., The Oxford Magazine, Oxford, England

"... The presence of the concerts Lamoureux of the artist who had commissioned the Parergon to the Symphony Domestica by Richard Strauss and the Concerto for the left hand by Maurice Ravel, made possible to hear these two works ... Mr. Paul Wittgenstein interpreted the works with brio and passion. He was the object of a warm demonstration of enthusiasm."
Réné Dumesnil, Lemonade, Paris, France

"The Franz-Schmidt-Gedachtniskonzert and the Vienna Philharmonic ... brought back to us the one-armed master pianist, Paul Wittenstein. With technical mastery and richly differentiated touch, he played the Konzertanten Variationen on a theme by Beethoven and made us forget that they are only written for the left hand ... the sound was full and rich." *H., Die Presse, Vienna*

"In the center of the very cordial ovation by the audience stood the famous one-armed pianist, Paul Wittgenstein, who after an eleven year absence returned to his home city. For his left hand Franz Schmidt wrote his complete piano music also the Beethoven-Variationen which were performed this time. The admiration for the enormous physical effort was superceded by the appreciation for the profound musicianship of Wittgenstein. From the virtuosity of his playing bloomed warmly and animatedly the essence of this music which preserves the gay and unburdened character from the theme of the Spring Sonata of the young Beethoven."
E. J., Neues Osterreich, Vienna

"Paul Wittgenstein, one of the very few pianists who founded a glorious career on one hand alone played the Konzertanten Variationen on a theme by Beethoven which were composed for him. It is astonishing which effect can be achieved with five fingers from the twelve dozen keys of the concert grand piano. Wittgenstein with all his virtuosity and bravura is a genuine artist and one who puts himself out for genuine music wholeheartedly."
F. S., Arbeiterzeitung, Vienna

"Paul Wittgenstein played the Konzertanten Variationen on a theme of Beethoven for piano (left hand) with accompaniment of an orchestra. He played as he did ten years ago ... with bravura and irresistible impetus." *Dr. H. A. Fiechtner, Die Furche, Vienna*

"... This oeuvre caused a sensation because of the fanaticism with which it was interpreted by the pianist and the orchestra."
Nw. Utrechtsch Dagblad, Utrecht, Feb. 10

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GREENVILLE, SOUTH CAROLINA

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1949-50 Season Promising

Apparently there is no recession in sight for things melodic in the U. S. According to recent reports, the music season of 1949-50 shows a promising prospect.

For the coming autumn and winter, bookings have already been closed in many cases, and partial estimates can be made in advance. The early season New York dates are always in demand, and Town Hall has already been engaged for every night in October and November. Carnegie Hall reports that requests for bookings are stronger this year than last, for the main auditorium and the Recital Hall. Both Town Hall and Times Hall say that their bookings closed to date are not quite the equal of last year's at this time. The peak of the season—February—finds Carnegie, however, engaged nightly.

The College of the City of New York has announced a new course of ten concerts in the Great Hall. Hunter College will sponsor another series next season, having attracted some 1800 subscribers this year. Artistic events at the Theresa Kaufmann Auditorium of YM and YWHA, again will include five musical series. The tendency for groups and artists to give cycles of concerts continues, with the Bach Aria Group and the Musicians Guild, as well as Lotte Lehmann and others, being heard in Town Hall under this plan.

There have been new organizations formed for the coming season across the country. The Virginia Orchestra recently gave its first concert under the baton of William Hacker, formerly conductor of the Arkansas State Symphony. This leader was brought to the Southern State—following the ambitious launching of the musical developments under his direction in Arkansas—and formed two new ensembles, the other being the Richmond Symphony, scheduled to make its bow on May 23.

Operatic developments, particularly on the Pacific Coast, show a growth of the community and school opera idea into significant promise. The present issue contains a report of two college productions in California—including the debut of Carl Ebert, formerly of Glyndebourne, England, as resident producer at the University of Southern California. Under other auspices, a production of Marriage of Figaro recently toured five counties of the southern part of that State.

All these things show that music is taking root in this country in a significant form, and that the growth is not an ephemeral one.

• • •

Ravinia Rises Again

The decision of the Ravinia Festival board, under its chairman, Percy B. Eckhart, to continue the notable music festival at the Illinois North Shore resort despite the disastrous fire which on May 14 wiped out most of the buildings, is to be heartily applauded.

Temporary accommodations will be provided for the six weeks season opening on June 28. A tent large enough to house 2,000 or 3,000 listeners is being secured—formerly there were only seats for 1,421. Work has been begun on a concrete floor to underly it. A permanent structure is being planned on the same site. In the new one, the stage and pavillion will be enlarged. Though the old buildings were fully insured, it will cost twice the amount of the insurance to build it.

Mr. Eckhart, in a recent statement in which he outlined these plans, said that "what might have been a tragedy is being turned into a triumph." It is gratifying to know that the public is rallying to support the 1949 series, which includes an eminent list of conductor and soloists. Thus, a new and improved festival center will arise, Phoenix-like, from Ravinia's ashes.

FELICITATIONS were extended by the President of the Rome Augusteo Orchestra to Désiré Defauw, left, after the latter had conducted Franck's Béatitudes for soloists, choir, and orchestra. Mr. Defauw's summer schedule in Europe includes baton engagements in Stockholm, at the Prague Festival, Florentine May Festival, and in Paris and Brussels. In July he returns to conduct at the Festival in Montreal. On Oct. 18 he opens another season with Les Concerts Symphoniques de Montreal, of which he is permanent conductor. (Foto Waga.)

International Gains in Music

The present issue of the Musical Courier shows many heartening evidences that other countries are sharing in the upward trends in music. In Central Europe and elsewhere performances are being given by courageous artists, even amid scenes of desolation left by the war. New forms of sponsorship have been worked out for music, including the arranging of festivals and presentation of new works by the government-sponsored radio systems of the countries.

There will be opportunity in later issues to touch upon these developments at greater length.

ON THE COVER

Gladys Swarthout recently visited her home in Connecticut for a brief breathing spell after a nine-weeks tour which covered 28 states, opening with performances of Carmen in New Orleans and closing with an appearance under Ormandy's baton at the Ann Arbor Festival. The tour was highlighted by recitals in Los Angeles, San Diego, San Francisco, Tacoma and the University of Kansas, along with a dozen or so more. The "breathing spell" consisted of only four days, before making Victor recordings with Gibner King at the piano and Leonard Rose as assisting artist. Another recording session was scheduled on May 26 with the RCA Victor Orchestra under Jean Morel.

June 3 will find her in Washington at the invitation of Secretary of Defense Louis Johnson to assist in the opening ceremonies of the Armed Services Savings Bond Campaign. On June 8 and 9 she sings with the orchestra in Winnipeg as a part of the observance of that city's 75th anniversary. Miss Swarthout is scheduled to open the Cincinnati Summer Opera Season at the end of June and to launch the Watergate Series in Washington on July 3 with Howard Mitchell conducting. July 18 will find her also opening the summer series in Montreal, with Nicholas Rescigno conducting. In the last week of July she will return to Cincinnati for two performances of Mignon. She will also make radio appearances on the Telephone Hour on June 20 and Aug. 8 and appear at Lewisohn Stadium, Aug. 13, and at the Florence Festival in May, 1950.

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June, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

Just in case you happened to be tiger-hunting in Burma, and so missed the news, there are a pair of musical comedies on Broadway named *Kiss Me, Kate* and *South Pacific*. Both opened to unanimous yells of critical approval, both are playing to full houses, and both will be anchored to the New Century and Majestic theatres, respectively, for months and months and months.

As one to whom the Broadway musical stage is ordinarily a fearsome object, I visited both productions with trepidation. For the last few years there have been any number of highly recommended musicals that, when attended, turned out to have every ingredient but music. Dancing, book (sometimes), decor, principals—all were treated lavishly; but the music was entrusted to a hack or commercial composer who didn't know how—or was afraid—to break away from the well-tried formulae. It is a great pleasure, then, to report that I had a thoroughly fine time at both *Kiss Me, Kate* and *South Pacific*.

SOUTH PACIFIC has in its cast mainly Mary Martin, Ezio Pinza, Juanita Hall, Myron McCormick and William Tabbert. Salvatore dell'Isola conducts the Robert Russell Bennett orchestra. Music and lyrics by Rodgers and Hammerstein; book by Hammerstein and Logan. *Kiss Me, Kate* claims Alfred Drake, Patricia Morison, Harold Lang, Lisa Kirk, Harry Clark, Jack Diamond and others. Pembroke Davenport conducts the Robert Russell Bennett orchestra. Music and lyrics by Cole Porter; book by Sam and Bella Spewak; choreography (and there's a lot of it) by Hanya Holm.

The two works can't be very well compared because their plots are so different that each necessitates a different musical treatment. Basically, *South Pacific* is a pleasant daydream, a romantic, sentimental piece of work—one might almost call it a tear-jerker—that is saved by a production in good taste and by brilliant acting. Its characters essentially are stereotypes: man loves woman, woman loves man, there's a misunderstanding, woman returns to man. (Why, by the way, didn't we have nurses like Nellie Forbush in the ETO? or were they all shipped to the Pacific theatre?) So professional is the treatment, however, so intelligently are the songs worked into the action, and so expert is the score in emotional adjustments, that the work as a whole possesses a unity that is rare on any stage.

Rodgers does not waste his themes. He has evolved several slick melodies that are the ultimate in commercialism, and he treats them lovingly, re-introducing them several places. At the same time the melodies are not pretentious, and don't make believe that they are opera. No matter how you look at them, though, the songs generally are carried not by their intrinsic worth but by the personality of the singer. When you come down to it, *I'm Gonna Wash That Man Right Out of My Hair*, which stops the show, is little more than an ordinary specialty number, but the unforgettable sight of Mary Martin shampooing her hair all over the stage acts as an auditory amnesia. And *Bali Ha'i* is quite close to the *Sweet Leilani* type of song. *There Is Nothing Like a Dame* is, musically speaking, about the best number. It is convincing, has profile, character, and an energetic, good-natured quality. Still, *South Pacific* remains greater than the sum of its parts, and is worth seeing for a relaxing evening of theatre. It might be added that Pinza is at home on Broadway as he was at the Metropolitan.

KISS ME, KATE is a different thing entirely. It has a plot within a plot, a bit of Shakespeare dogging the background, some ingenious theatrical legerdemain, and the most brilliant lyrics since George and Ira Gershwin were working together. Whereas *South Pacific* goes a straight dramatic line, using music to point up a mood, *Kiss Me, Kate* does not hesitate to break up the action for the insertion of a show-stopping song. Here the emphasis is on fast-moving dialogue, comic situation, verbal dexterity. Porter's score is the best I have ever heard from him. A sophisticated lyricist, he writes music to match, and one fine conception follows another in an almost unbroken sequence. I have said above that comparison of the plays is difficult because they so differ, but musically speaking there's not much of a comparison. I'd rate Porter's much higher on the basis of treatment and general musicianship.

He uses two types of approach—the romantic ballads like *Why Can't You Behave*, or *So in love*, and witty numbers like *I Hate Men* or *I'm Always True to You (In My Fashion)*. The former are of the same family as *South Pacific's* counterparts like *Some Enchanted Evening* or *Younger Than Springtime*. All of these are slick, well-turned pieces written by the outstanding men in their field. It is when we get to the spots where Porter takes off on his own—starting with *We Open in Venice*—that *Kiss Me, Kate* really distinguishes itself musically.

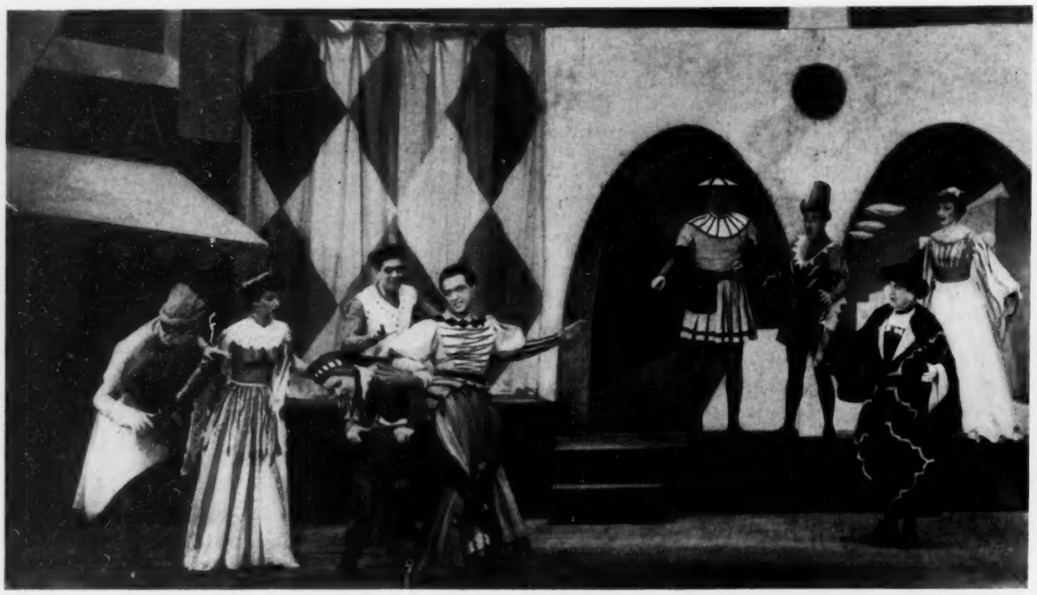
One notes with interest a healthy touch of Gilbert and Sullivan techniques. The lines "a troupe of strolling players are we" that open the Shakespeare sequences recall no less than the musical treatment Nanki-Poo's "a wandering minstrel I." In *I Come to Wive it Wealthily* there is a drone bass faintly similar to those in *Yeomen of the Guard*, and in *We Open in Venice* there is a tiny orchestral flourish that is reminiscent of the introduction to the *Mikado's* "Three little girls are we." Porter's voice-accompaniment layout is a model of sobriety. Nowhere does he clutter his vocal line with excess instrumentation, over-harmonizations or trite harmonizations, nor is he afraid to use a modified um-pah-pah accompaniment when he thinks it will throw more emphasis on the melodic line.

PORTER often writes with tongue in cheek. Take *I Hate Men*, where he burlesques an archaic flavor by touches of canonic imitation, predominantly diatonic harmonies and a few virtuosic Handelian melismas in the vocal line. Did he have Pogner's first-act address in *Meistersinger* in mind? Note also Kate's aria in the first-act finale, an Italian-opera parody complete with flute and vocal cadenza. And, since analogies seem to be in order, *Where Is the Life That Late I Led*, brilliant and ultra-sophisticated, is a sort of latter day *Madamina* without benefit of a Leporello. Mozart might have liked this twentieth-century catalogue aria.

The composer-lyricist comes up with some rhymes as wonderful and outrageous as a Bemelmans drawing. In *Brush Up Your Shakespeare* he out-Nashes Nash, rhyming "Start them ravin' " with "Stratford on Avon." "A few lines from *Otheller* . . . helluva feller," "British ambassador . . . *Troilus and Cressidor*." These may not look funny in print; on the stage I found them devastating.

In short, I think that *Kiss Me, Kate* is a masterly achievement. It will be easy to underrate Porter's achievement. His effects are so nonchalantly handled that many will call them obvious, and his verbal virtuosity may blind others to the intrinsic merit of the score. It's perhaps inevitable that music like this will be shrugged off in some quarters, but as time goes on it might be that the admirable musicianship behind it will assert itself. It's more than mere light music—there's plenty of that. It's *good* light music, and there's little of that. Good in the sense that Offenbach, Sullivan and Poulenc are good; and if *Ah, Quel Diner* from Offenbach's *La Perichole* can achieve immortality of a sort, there's no reason why *I Hate Men* or *Where Is the Life That Late I Led* can't do the same.

AFTERTHOUGHT on *South Pacific* and *Kiss Me, Kate*: some day a brave Broadway composer will look destiny in the eye and write a score *not* orchestrated by Robert Russell Bennett.



PATRICIA MORISON, IN *KISS ME, KATE*, IS SHE WHO GETS SLAPPED AND ALFRED DRAKE IS THE SLAPPER.

Europe's Many Festivals Call the Music-Minded

A FORECAST OF THE VARIED DELIGHTS OFFERED THIS SEASON, AS THE CONTINENT AND BRITAIN VIE IN MANY ATTRACTIONS

EUROPE is open for traveling again, and this summer will mark a new post-war peak for American visitors. No time has been lost in reviving music festivals, which are blooming almost in former numbers. The major festivals, with the exception of Bayreuth, which will re-open in 1950, are completely organized and planned. In fact, some spring events have already taken place.

As before, traveling to Europe is not prohibitive for the student, teacher or culture-seeking office worker. It can be budgeted to suit almost any income, with foresight and organization. A haphazard itinerary will probably cost three times as much as one carefully worked out, with all accommodations and dates prearranged. During festival time, any type of living quarters is of course at a premium, and it is necessary to make reservations—and have them confirmed—well in advance. These may be obtained through the Festival Commission or through your local travel bureau. The latter will arrange your entire trip, from start to finish, if you wish, with no charge for the service.

For those who are making their first post-war tour abroad, a few practical travel hints are here included. Others who have already mastered the problems of itineraries in the year 1949 may turn at once to details concerning this year's festivals on the following page, including a fairly complete listing of such events.

Some Travel Methods

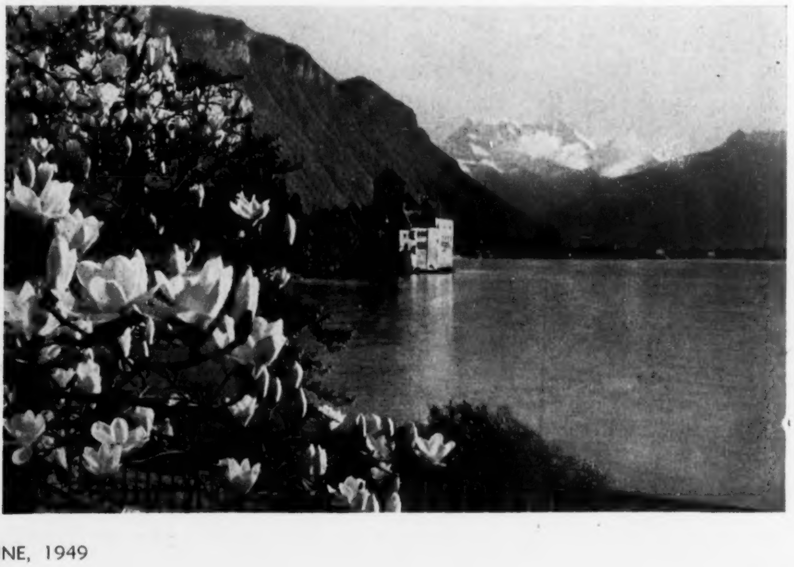
There is an extensive range in ways to get across the Atlantic, from planes, through big liners, first, second and third class, to freighters. Of course, the cheaper accommodations are taken well in advance, and while there are cancellations the waiting list for these is so long that nothing is generally available this year until the latter part of August. First class passage is also booked solidly, according to the lines, but there is a better chance of cancellation here. On passenger ships, the price range is, roughly, from $385 (minimum top) to $140, one way. Planes $350 to $425, depending upon destination; round trip fares are usually double, less 10%. Be sure to allow for tips in ocean travel.

Concerning Passports

Passport and visa conditions change constantly. At the time of writing, Western European countries do not require visas on American passports. However, you need a military permit for Occupied Germany and the Occupied part of Austria. Also make a mental note that you cannot return to the United States without a vaccination certificate.

Helsinki
Stockholm
Moscow
Dublin
Copenhagen
London
Amsterdam
Berlin
Warsaw
Brussels
Paris
Prague
Vienna
Bern
Budapest
Bucharest
Belgrade
Sofia
Madrid
Lisbon
Rome
Athens

BLOSSOMTIME NEAR THE CASTLE OF CHILLON,
Montreux, Switzerland. The Dents Du Midi rise in the background.
(Photo by B. Fransioli, Montreux.)



It is impractical to carry a large sum in cash. Probably the simplest way of arranging your day to day finances is by way of travelers checks of varied denominations, which can be secured from travel agencies such as Thos. Cook & Son or from the American Express. These can even be used as currency in the payment of hotel bills and shopping in the large department stores.

It is recommended that you do not cash any more than you plan to spend in each country; otherwise, you may lose on the exchange—for instance, if you cross the Channel with British pounds, the chances are you will not have as advantageous an exchange in, say, Belgium, as for American dollars.

Currency Considerations

American travelers to Europe this summer are authorized by European governments to carry limited amounts of European money, which can be obtained in America before sailing. Every traveler can carry unlimited amounts of dollars, Swiss francs, and Belgian francs. He can also take five British pounds ($16.75), 40,000 French francs ($128), 30 Dutch guilders ($8.70), 99 Swedish crowns ($20.79), 10,000 Italian lire ($19), 50 Norwegian crowns ($7.50) and 100 Danish crowns ($17). Those who intend to visit western Germany are allowed to carry 40 occupation marks ($7.20). The above rates are approximate, due to daily fluctuations. It is convenient to carry these amounts of foreign money for use on arrival at an airport or harbor, for tips and minor purchases.

If you have never been to Europe and want to see as much as possible, plane travel may not achieve your purpose. As for the time element, distances in Europe seem relatively small to Americans, and very likely the longest continuous trip you will take is about from 200 to 350 miles. Reports indicate that train schedules are restored, and bus travel is particularly popular. There are three classes of train travel, first, second and third. In France, Belgium, Holland and the Scandinavian countries, second class offers the best for the money; in England, third class, because of the short distances, is satisfactory. But in Italy and Spain, first class is advisable.

(Illustrations on pages 7 and 8 by courtesy of the American Automobile Association.)

THE GREAT CATHEDRAL OF MILAN.
(Photo by Philip Gendreau, N. Y.)

Motor Travel

If you consider taking your own car, transportation costs anywhere from $400 to $650 round trip, depending on size. Reservation must be made far ahead for the space. In addition, you must have customs documents, which cost from a minimum of $40 to a maximum of $70; or, if you are a member of the American Automobile Association from $35 to $65. It is also best to take out marine insurance covering the trip only—cost, about $25. Then, there is a European automobile insurance required for full coverage, amounting to approximately $80 for two months. An international driving license is also necessary; another essential is a *carnet de passages en douanes* (customs pass for the car) for anyone wishing to motor from France to other countries; both are included in costs above. All these can be obtained in this country from the American Automobile Association.

Gasoline varies in price and ration quantities. Countries in which there is no rationing include Austria, Belgium, Denmark, Finland, Ireland, Italy, Luxembourg, Netherlands, Norway, Portugal, Switzerland. In France, 500 liters (10 liters is the equivalent of 2 3/5 gallons) are allowed per passport per month. These are issued by coupons. In Spain, you pay in advance for your whole ration book of 211 liters a month. In Spain, the cost is 75c to 84c per gallon; in Portugal, 60c; Belgium, 51c; Holland, 38c; France, 53c.

If you do not want to bother with your own car, it is possible to rent cars in Europe. One advantage of this is the fact that the mileage per gallon is much greater on foreign cars. In France, the rentals range from $6.25 to $10 per day, or $42.75 to $69 per week, or $179.50 to $292 for thirty days, depending upon the horsepower of the car. The seating capacity accommodates four people. These rates do not include gas and oil, and the mileage allowed per day is 37½, with extra charge for longer distance. You also must have insurance for these cars, covering liability, fire, theft, damage, amounting to 50c to 75c a day. For

(Continued on following page)

VENICE—RIALTO BRIDGE
Built in 1590 over the River Alto. (Photo by Philip Gendreau, N. Y.)

(Continued from preceding page)

a driver, $7 a day in Paris, $12 a day outside of Paris. As in other things, these rates vary in different countries. For example, in England, gas and oil are included in the rental. All arrangements can be made in advance for this service by the international travel department of the American Automobile Association.

Living accommodations abroad are less expensive than here. Deluxe hotel rates are about $6.50 a day per person (without meals) and the less expensive hotels offer similar space for as low as $1.25 a day.

There is not a great deal of variation in climate in Europe, especially in the western nations. It is never hot in London, and in Edinburgh during the festival season you can usually depend upon sunny, clear weather, with a little spice in the air. On the Continent, the climate is mild with occasional rain and cool evenings. Scandinavian countries, about the same, but a little more chilly. The Mediterranean temperatures are high in the daytime, and there is very little rain, until the end of September. Autumn comes gradually to Europe, as it is so tempered by the sea.

These temperatures indicate about the same wardrobe that you would take for travel anywhere in the temperate zone. Essentials are a raincoat, a top coat and COMFORTABLE WALKING SHOES. Unless you expect to be invited to formal events, you will have little use for evening clothes. Two dinner dresses for a woman will be enough, and corresponding array for a man. Women wearing slacks, except at the beach or playing tennis, are frowned upon. Those whose eyes need glasses should bring at least one extra pair, because it is almost impossible to replace them quickly. It is a good idea to carry your own supply of soap. For over-all advice, travel light, taking as little luggage as may be and concentrating on fabrics that require little or no ironing and do not readily show the dust.

Some Colorful Events

As for side trips, towns and villages in almost every country offer colorful events of folk nature. Spain and Portugal, Finland, Belgium, France, Britain, Italy and Holland abound in these celebrations. The fight between St. George and the Dragon is dramatized each June 12 in Lumercon, Belgium, with the citizenry intoning a traditional tune called the *"doudou."* July 16 is a great Venetian holiday, with a parade of gondolas through the canals. On Sept. 7 Naples holds a torchlight festival, with music, on the bay. Berne in Switzerland features yodeling contests from June 11 to 13, and the Breton town of Quimper puts on bagpipe concerts on July 17. Batalha, Portugal, commemorates the battle of Aljubarrota each year on Aug. 14. The Fiesta of San Fermin at Pamplona, Spain, July 4 to 10, has as its high point "the releasing of the bulls" in the morning. Scenes like these are a piquant variant to the solid fare of the serious festivals.

EUROPEAN MUSIC FESTIVALS

Spring and Summer, 1949

(Many of these events are annual, so that some are listed, even though already given, in order to indicate next year's probable schedule.)

AUSTRIA

Salzburg Festival, Salzburg, July 27-Aug. 30.

Strauss Festival (commemorating the 50th anniversary of the death of The Waltz King, the younger Strauss), Vienna, June 2-8.

Celebration of Schoenberg's 75th Birthday, Vienna, Sept. 13.

BELGIUM

Festival de Musique de Bruxelles, Concert and Opera, Brussels, June 20-June 30.

International Song and Music Festival, in conjunction with international music contests, Ostend, Aug. 12-28.

BRITAIN

Birmingham, June 3-11.

Orchestral season, Buxton, June 4 (opening).

Festival of Music and Arts, Aldeburgh, June 10-19.

Leamington and County Musical Festival, Royal Leamington Spa, June 13-25.

Manchester Musical Festival, Manchester, June 19-25.

Festival of British Contemporary Music, Opera, Drama and Art, Cheltenham Spa, June 17-July 27.

Folk Dance Festival, Stratford-upon-Avon, Aug. 1-14.

International Festival of Music and Drama, Edinburgh, Aug. 21-Sept. 11.

Southport Musical Festival, Southport, Sept. 26-Oct. 1.

Three Choir Festival, Hereford, Sept. 4-9.

Festival of Music, Hastings, June 15-19.

Canterbury Festival of Music and Drama, June 25-July 2.

CZECHOSLOVAKIA

Prague Spring 1949, Prague, May 14 to June 5.

FINLAND

Folk and local festivals.

FRANCE

Romantic Music, Strasbourg (Bas Rhin), June 9-21.

International Music, Abbaye de Royaumont (Seine et Oise), June 15-30.

Festival of Mozart Music and Music from Mediterranean Countries, Aix en Provence (Bouches du Rhone), July 16-31.

International Festival of Music and Dance, Besancon (Doubs), Sept. 3-11.

GERMANY (American Zone)

Modern Music Week, Frankfurt/Main and Darmstadt, June 19-27.

Bach Week, Ansbach, July 27-Aug. 3.

Chamber Music (tentative plans), Munich, Schloss Nymphenburg, end of July-early August.

HOLLAND

Holland Festival, Amsterdam, Scheveningen, June 15-July 15.

ITALY

International Festival of Contemporary Music, Palermo, April 22-30.

Spring Opera Season at Teatro Massimo, Cagliari, April.

12th Music Festival of Florence, Florence, April.

500th Anniversary of birth of Lorenzo the Magnificent, celebrated April-Oct., at Florence.

Symphony and opera, Salso Maggiore, April-October.

Spring Season Maggio Musicale Fiorentino, Florence, May 4-June 24.

Sixth International Music Convention, Florence, May 8-11.

Jazz Music Festival, Venice, May 19-26.

World Convention of Musical Libraries, Florence, May-June.

Symphonic concerts and ballets, Doge's Palace, Venice, July 9-10-11.

Opera and Symphony performances, Capri, July.

Open-air opera and concert season, Rome, July-August.

Open-air music and theatre season, Naples, July.

Experimental opera season, Spoleto, August 1-20.

Outdoor opera, S. Gimignano, Aug. 1-15.

Open-air opera, Cagliari, August.

Open-air opera, Pavia (Visconti Castle), August-September.

Symphonic concerts, Saluzzo, Sept. 1-30.

12th International Festival and Venice Fall Music, Venice, Sept. 3-18.

Opera season, Lucca, Sept. 14-21.

8th Music Festival Week, Siena, Sept. 15-22.

Open-air opera, Bolzano, September.

Opera season at the Teatro Sociale, Como, September.

NORWAY

Music Pedagogic Congress, Oslo, June 26-30.

POLAND

Chopin Centennial, events in Warsaw, Wroclaw, Szafarnia, Duszniki Springs, lower Silesia, Poznan, etc., opened February, 1949, continues through December. Prizes awarded in International Chopin Competition for pianists, 16 to 32 years old, held in Warsaw, Sept. 15 to Oct. 15.

PORTUGAL

Folk, religious and general festivals.

SPAIN

Same as Portugal.

SWEDEN

International Glee Club Festival, Malmo, June 10-11.

Bellman Day (costume pageant and water carnival in commemoration of 18th century troubadour and composer, Bellman, with performance of his music), Stockholm, July 26.

Petrus de Dacia, historic pageant and miracle play in authentic medieval setting of ancient Cathedral, Visby, July-Aug. (several perfs. weekly).

Arnljot, Viking pageant, music by Swedish composer Wilhelm Peterson-Berger, Ostersund, July 10-17-24.

SWITZERLAND

International Music Festival, Lucerne, Aug. 10-28.

Theatre Festival and Music Weeks, Zurich, June.

Bach Festival, Braunwald, July 12-23.

Engadine Music Weeks, Engadine, July 20-Aug. 14.

Swiss National Festival, throughout nation, Aug. 1.

Rencontres Internationales, Geneva, Aug. 31-Sept. 10.

Fifth International Competition for Musical Performance, Geneva, Sept. 19-Oct. 2.

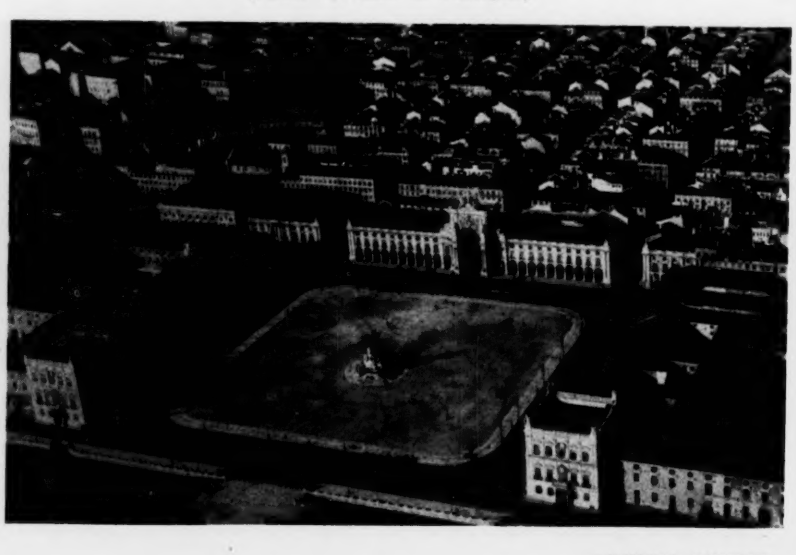
YUGOSLAVIA

Festival of opera and ballet, Summer Open-Air Theater, Topcideru, Belgrade, July 1-Sept. 15.

Music Festival, P. R. of Serbia, Belgrade, November.

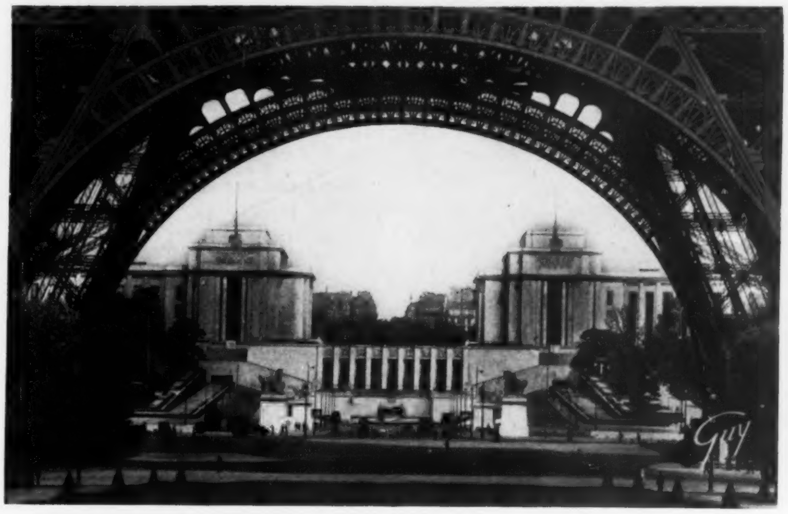
A CANAL BORDERED BY ANCIENT HOUSES IN AMSTERDAM
The Zuiderkerk, seen at the end, dates from 1614. (Photo: Official Netherlands Tourist Office.)

AERIAL VIEW OF LISBON, THE CAPITAL OF PORTUGAL.
(Photo by Casa de Portugal.)



France Provides New Scores, Premieres and Festivals

By SUZANNE DEMARQUEZ



THE PALAIS DE CHAILLOT, as seen from a spot under the Eiffel Tower. In the right wing of the Palais is situated the newest and largest concert hall in Paris. The left wing houses the Museum of Man. In the middle part has been erected a statue of Marshal Foch. (Foto Guy.)

Paris

A REASSURING development is that for decentralization of music in France. The aim is not to reserve for Paris alone premieres, galas, concerts and other important attractions.

For example, Bordeaux has one of the most beautiful theaters in the world, and its splendid architecture of the 18th Century gives each performance there a particular flavor. The ballet programs in which dancers from Paris appear are of marked elegance. Compulsory are evening dress and white tie, a custom which has been relaxed at the Paris Opéra, where a spirit of *"laisser aller"* has survived from the period of the occupation, and owing to the difficulties of transportation, which make it difficult to get home and change.

The Ring at Marseilles

In Marseilles the entire Ring Cycle was given under the musical direction of George Sebastian and with Ellen Repp, a fine American soprano of Norwegian descent, in leading roles.

At Nancy was given the world premiere of The Favorites, with a book by M. Georges Hirsch, director of the Paris Opéra, and with music from various works of Auber, assembled and reorchestrated by Charles Crevillier. The production had settings of great beauty.

In Strasbourg the enterprising manager, Roger LaLande, to whom we owe the first French performance of The Rape of Lucretia by Britten, produced a new opera by Marcel Delannoy, Puck, under the direction of Ernest Bour, of the French Radio. The staging, settings and costumes were close to perfection.

This writer reported previously on the International Music Weeks in Cannes (Musical Courier, May 1). The active and intelligent directors, François André and Georges Mockers, during the winter in Cannes, and the summers months in Deauville, arrange musical events of interest.

Plans for Festivals

Among other French cities which are planning spring and summer festivals are Besançon, Strasbourg and Aix-en-Provence. The Festival at Strasbourg (devoted to music of the Romantic period) this year presents works of Berlioz, Schumann, Schubert, Liszt, Chopin, Mendelssohn and Brahms, performed by noted artists including Charles Munch, Rudolf Serkin, Adolph Busch, Ginette Neveu, Georges Jouatte, René Le Roy and others in a series of concerts extending through the two middle weeks of June.

At Aix-en-Provence the quaint and interesting hotels, the sumptuous Cathedral and the beautiful "period" Theatre are being prepared for a festival during the second half of July. Music to be heard includes that of Bach, Rameau and Mozart, the last represented by a production of Don Giovanni with magnificent new settings designed by Cassandre, and sung by a cast including Clara Ebers of the Hamburg Opera; Emmy Loose of the Vienna State Opera; Suzanne Danco, Renato Capecchi and Emilio Renzi, all of La Scala, under the baton of Hans Rosbaud. The chamber concerts will also enlist Robert Casadesus, the Pasquier Trio and the Calvet Quartet.

Incidentally, this is a Balzac Year (the 150th anniversary of his birth fell on May 20), and a Congress devoted to papers on that writer's work was held in Tours, May 28 to 31. A concert was given there which featured music mentioned in his novels.

"Saison de Paris"

The "Saison de Paris" was to open on May 29 with a "Fortnight of the Rose," during which the city will be decorated with these flowers. The early summer will see a night regatta on the Seine, a folklore festival of French Provinces in the Luxembourg Gardens, a ball in the rose gardens of Bagatelle (to be filmed for television) and many concerts. Benny Goodman, the jazz virtuoso, will make his first French appearance.

Among spring events will be the return from America of Charles Munch, to take his place again at the head of the Société des Concerts. Three gala programs are planned in which Ginette Neveu and Nicole Henriot will be soloists. These are only a few of the many projected orchestral programs.

The Opéra has announced important revivals, among others those of Les Noces Corinthiennes by Henri Büsser, and the ballet-opera Padmavati by Albert Roussel, the latter newly mounted. Le Chevalier Errant by Ibert is to be produced. The Ballets des Champs-Elysées is giving a season, among the more fashionable events. An army of virtuosi has booked dates in the concert halls. The Marguerite Long-Jacques Thibaud Concours International for piano and violin, June 20 to 27, will attract young artists from many countries.

Features of Opera Season

As regards the season just closed, the first great event at the Opéra—as I reported in Musical Courier on Feb. 15—was the premiere of Lucifer, opera-ballet with a fine score by Claude Delvincourt, director of the Paris Conservatoire, and book by René Dumesnil. The gala performance at which Serge Lifar returned to the Opéra not only as choreographer but as dancer, was also reported (issue of May 1). He later assumed his old role of Albert in Giselle, doing the famous variations with particular fire. The bill was shared by Lycette Darsonval, Yvette Chauvire (who personified Giselle with great sensibility), and the whole ballet corps. New settings and costumes by Benois had a great share in the notable success.

Flagstad in Wagner Works

Another triumph was achieved by our National Theatre with the splendid performances of Wagnerian operas. Long in advance the house was sold out, as many wanted to hear Kirsten Flagstad, whose sumptuous and inexhaustible voice ignores any difficulty in Tristan and Isolde and The Valkyrie. The masterly command of Max Lorenz, and the subtlety of Paul Schoeffler and Ludwig Weber were equalled by that of Doris Doree and of Elsa Cavelti. George Sebastian proved himself one of the best Wagnerian conductors of the day.

The successful premiere at the Opéra-Comique of Guignol, the characters of which are from famous marionette plays, and which has a piquant score by André Bloch, was discussed in these columns on March 15. There has been a praiseworthy effort at this theatre in the revival of ballet activities. Under the influence of the choreographers Etcheverry and Constantin Tcherkas, the ballet has made considerable progress—especially noticeable in the recent revival of Ballet of the Hours, which gave the noted dancer Solange Schwarz opportunity to show her brilliant technique and virtuosity.

The same theatre revived the charming little opéra-comique by Hérold, Pré aux Clercs, which had its 1500th performance. It needs accomplished singers, for the bravura arias are very difficult, and these were found in Nadine Renaux and Emile Rousseau; the excellent dancer Louis Arnault was also in the cast for the revival, and the conductor was Georges Dervaux.

Another fine evening at the Opéra-Comique was the revival of Three-Cornered Hat by Manuel de Falla, with the choreography of the beautiful and brilliant dancer Espanita Cortez (who dances the Miller's Wife with much esprit), assisted by Etcheverry and the dancers Michel Reyne (the Miller) and Tcherkas. The attractive settings were by Pedro Flores; in the pit was the fine musician Pedro de Mendoza, who contributed largely to the success.

Vienna Opera and Various Ballets

A series of performances which attracted enormous audiences were the Mozart operas given by the Vienna State Opera company at the Theatre des Champs-Elysées. Marriage of Figaro and Abduction from the Seraglio were performed so as to be irresistible in their perfection and animation. With Joseph Krips conducting, Abduction was sung with unforgettable charm by a cast including Wilma Lipp, Emmy Loose and Walter Ludwig. Karl Boehm conducted Figaro, in which the title role as sung by Erich Kunz rivalled in vocal ability the exquisite Susanna of Elisabeth Schwarzkopf. Sena Jurinac excelled as Cherubino. The Count was well sung by Hans Hotter, and the Countess very sweetly by Maria Reining. The audiences were simply entranced.

On the other hand, the Ballets Peruviens, given at the same theatre, were disappointing. One expected something which reflected the Inca civilization and the blazing art of Spain. But unfortunately the anonymous choreographer tried to imitate European dance conceptions, of which he gave us rather pale translations. One had to wait for the last ballet, The Patron of the Village, by Viruca de Roca Rey, to be charmed by authentic evocations of South American spirit.

The Hindu Ballets by Mrinalini Sarabhai and his troupe of twenty musicians presented very interesting ritual characterizations, which stylized eternal scenes such as birth, growth and death of man. Well composed, these evenings were successful.

Villa-Lobos Conducts

Upon his return here the Brazilian composer Villa-Lobos was much feted. He first took the baton at the Concerts Pasdeloup to conduct his Choros No. VI, a highly colorful work which has long since established the reputation of its composer. He also led a more recent score dedicated to the memory of Mme. Koussevitzky, Madona, containing moving pages of melancholy, orchestrated with a marked individuality.

During the same week the National Orchestra devoted an entire evening at the Theatre des Champs-Elysées to works of this composer, who conducted. There was the first Paris performance of the Bachianas Brasileiras No. 3 for piano and orchestra which Arnaldo Estrella, a prodigious pianist, interpreted with fire. The Discovery of Brazil, suite for orchestra, a work of strange attractiveness, preceded the Choros XII, a monumental score of moving inspiration and exciting rhythms.

Villa-Lobos also conducted with the Orchestre Colonne, directing the first performance in Paris of the Bachianas Brasileiras No. VIII and his Fantaisie for violin and orchestra. The masterly soloist was Mariuccia Iacovino. The performance was a great success for the composer and the remarkable interpreter.

Hindemith and Jolivet Works

Another important Paris premiere was that of the Concerto by Hindemith, for piano, brass orchestra and harps, in which the opposing colors are mixed with astonishing ability. I prefer this work to the Concerto for Piano and String Orchestra by the same composer, which was played by the National Orchestra. Yvette Grimaud and Yvonne Loriod, two of our most promising and brilliant young pianists, were the respective soloists in the two concerts.

A festival of works by André Jolivet, offered by his publisher Heugel, proved once again the profound personality of the young composer, one of the most gifted and original of his generation.

The young prodigy conductor, Roberto Benzi, was acclaimed at the head of the Société des Concerts. This boy of ten possesses authority and his exceptional memory and qualities are an honor to his teacher. André Cluytens, regular conductor of the Société.

A Few Virtuosos

One cannot count the great virtuosos who appeared during the season in Paris. Outstanding were the pianists Rubinstein, Gieseking, Arrau, Uninsky, Bachaus, Kempff, Edwin Fischer; the violinists Menuhin, Isaac Stern, Arthur Le Blanc; the guitarist Segovia; the soprano Elisabeth Schumann and many others who visited us. Among the concerts which filled the halls were those of Beniamino Gigli, whose vocal virtuosity is remarkable. The tenor Max Lorenz fascinated with magnificent dramatic temperament. Victoria de Los Angeles made a remarkable debut in the role of Marguerite in Faust. Raoul Jobin was heard at the Concerts Pasdeloup and there was an exceptional séance of the Société des Concerts conducted by Sebastian and devoted to Wagner, where Kirsten Flagstad again scored a triumph.

The Paganini String Quartet (Temianka, Rosseels, Courte and Frezin) convinced by their pure style and the homogeneous sonority of their playing in two concerts given at the Salle Gaveau.

Britain Has Its Busiest Music Season Since War, With Many Foreign Visitors Among Artists Heard

By ARTHUR NOTCUTT

London

THE winter and spring seasons in London have been the busiest since the war ended, and every phase of music has been fully represented. For some years now the demand for orchestral music has increased to an extent hitherto unknown. Unfortunately a section of the "new" public is most attracted by the magical names of Beethoven and Tchaikovsky or by a celebrity, especially if he or she has been connected with films. Frequently these concerts draw the largest audiences and others, while programs of far greater interest to the connoisseur, have not received the support they deserve. No doubt, in time this will adjust itself.

But for the moment concert promoters must realize there is overproduction and that nine orchestral concerts in the Albert Hall a week are too many. London has five permanent orchestras, all giving a regular series—the B.B.C. London Philharmonic (L.P.O.), London Symphony (L.S.O.), Royal Philharmonic (R.P.O.) and Philharmonia—and there are others which have occasional concerts. The five mentioned are all in the front rank and the difference between them in artistic standards has narrowed to a fine degree. It largely depends on the conductor, and while probably the most brilliant results are achieved by Beecham with the R.P.O., the others have at times given performances that remain in one's memory.

Among the conductors who have visited London during this period were Barbirolli, Krips, Celidabache, Kubelik, Kleiber, Kletzki, Ansermet, and van Beinum (who took charge of the L.P.O. for five months). Two of the finest continental orchestras came to London—the Vienna Philharmonic and Berlin Philharmonic—and the Amsterdam Orchestra is scheduled to return. The leading provincial Orchestras, the Hallé, Liverpool, Birmingham and Bournemouth, have all been heard in London during the period; the Philadelphians recently arrived.

Covent Garden Résumé

Covent Garden has had an exceptionally busy season both as regards opera and ballet. Five operas were added to the repertoire—Aida, Boheme, Siegfried, Fidelio, and Figaro—and arrangements are well in hand for next autumn, when Salome (with Welitch) and Lohengrin will be given and the first performance of a new British opera—at present called The Olympians—by Arthur Bliss, for which J. B. Priestley has written the libretto.

Several guest artists have had notable successes; perhaps the most striking was that of the American soprano Astrid Varnay, who appeared in the autumn Wagner season and whose Isolde in particular brought her the highest praise from press and public. Among other Americans were Doris Doree (who is proving her versatility in many roles), Shirley Russell (a charming light soprano), Jess Walters (a thoroughly reliable bass-baritone), and this month Winifred Heidt and Eugene Conley are due to appear. Continuing the list of guest artists have been Schwarzkopf, Seefried, Welitch, Svanholm, Rothmüller, Silveri, Hotter and Vroons. Our own Joan Hammond, though not at the moment a regular member of the company, has sung with great success in Boheme, Fidelio, and Trovatore and is to do Aida. The company has just completed a highly successful provincial tour and before the season ends in June, will give two cycles of the Ring in German (the first time since 1939) and Tristan, in all of which Flagstad will sing. The Paris Opéra Comique Company are to give three performances of Pelléas et Mélisande in French in June.

Ballet to Tour U. S.

Covent Garden is also the headquarters of the Sadler's Wells Ballet, which in May appeared at the Florence Music Festival, and is preparing for a tour of the American and Canadian cities in the fall that promises to be an event of the highest importance in Anglo-American artistic relations. Two new ballets, with choreography by Frederic Ashton, were produced during the season—Don Juan (to Richard Strauss's music) and Cinderella (music by Prokofieff). Both were very successful. The latter achieved a real triumph; numerous additional performances had to be given, and it will be included in the repertoire of the tour. The three leading dancers in the company, Margot Fonteyn, Moira Shearer and Robert Helpmann, have international reputations, and the excellence of the other dancers and general ensemble is such that this writer is confident they will be received with enthusiasm in America, as in every other country they have visited.

Many noted concert artists from various parts of the world made London appearances this season. To quote the full list would take up far more space than is available. Among them were Isaac Stern and Gioconda de Vito (two new violinists who made instantaneous "hits"), Menuhin, Arrau, Bachaus, Edwin Fischer, Dinu Lipatti, György Sandor, Lili Kraus, Malcuzynski, Suggia, Piatigorsky, Elisabeth Schumann and Gigli. Chamber music from abroad was represented by two famous quartets—the Loewenguth and Paganini.

Sadler's Wells Roundup

The Sadler's Wells Company had a very successful season in the theater of that name. Their production of Verdi's Simone Boccanegra called forth the highest praise. As I previously reported, the opera was attractively mounted and excellently sung by the resident company. Worthy of special mention were Arnold Matters (in the title role), James Johnston, a splendid tenor, and two basses, Howell Glynne and Stanley Charleson, who alternated in the part of Fiesco.

Other new productions were Schwanda, Carmen, Gianni Schicchi. The company has an orchestra of about 50, adequate for the size of the theater, and a fine chorus. All the operas are sung in English, and the Directors are constantly on the lookout for fresh talent. A few guest artists are engaged from time to time for special roles.

ABSORBING THE COMPOSER'S IDEAS . . . Franz Waxman listening to Erich Wolfgang Korngold playing his Symphonic Serenade for strings, which Mr. Waxman will premiere in his forthcoming concert with the Orchestre Colonne in Paris on June 10. (Photo by Jack Barsby.)

Choruses and Other Ensembles

Choral singing has always been an integral part of musical life in England. At one time this was largely confined to the North of England, especially Yorkshire. In more recent years, London has considerably developed its activities. As most music-lovers know, the Royal Choral Society was established in the 19th century, it consists of about 1,000 singers, and its concerts invariably contain a few relatively unfamiliar works such as Holst's Choral Symphony, Berlioz's Te Deum, in addition to favorites such as Elijah, Messiah, etc. Sir Malcolm Sargent is the conductor and trainer. Other choirs are the Goldsmith's Choral Union (led by Haggis), B.B.C. Choral Society (Woodgate), London Philharmonic Choir (Jackson), Bach Choir (Jacques); these, in addition to concerts under their own leaders (in brackets), sing from time to time under various other conductors.

Among the smaller orchestras, the Boyd Neel String Orchestra is known in many parts of the world. Its playing is of the finest quality, the repertoire extremely varied, and the concerts at Edinburgh last year were one of the features of the Festival.

In addition to those already mentioned, many exceptionally attractive events are announced for the early summer. Among them are Beecham's 70th Birthday Concert, the return of de Sabata, the Elgar Festival, the season of Italian Opera at the Stoll Theatre, all of which we hope to review later in these columns.

Adelaide Founds New Orchestra

By DR. ALPHONS SILBERMANN

Sydney, N. S. W.

Sydney's musical season began with the first of the regular subscription concerts given by the Sydney Symphony Orchestra under the baton of Sir Bernard Heinze, who received knighthood recently in recognition of his work for the furtherance of music in Australia in the last 25 years. In this first concert he presented Brahms' Fourth Symphony and with Thomas Matthews, English violinist, the Violin Concerto by Benjamin Britten in its first Australian performance.

This work of the young and prolific English composer contains many ideas, following each other in rapid succession. Written before Peter Grimes, it denotes a strong lyricism in contrast to the conception of some later works by Britten. Mr. Matthews, who also toured the country in sonata recitals with his wife, the pianist Eileen Ralph, gave a competent reading of this very difficult concerto.

Goossens Leading Festival

We are soon to have a Bach-Handel Choral Festival under the direction of Sydney's permanent conductor, Eugene Goossens. Unfortunately Mr. Goossens was absent from the podium for several months due to severe illness. Now recovered, he will conduct the first half of the season, which opens here when your spring begins, and then go to Europe, where he will lead several orchestras as a guest—the Berlin Philharmonic at Edinburgh during the festival, the London Philharmonic Orchestra for a tour through England. He will also make several guest appearances with Continental orchestras. During his absence his place will be taken by two guest conductors, Rafael Kubelik and Otto Klemperer.

ORCHIDS FOR MADAME . . . Marjorie Lawrence in Honolulu on her way to Australia where the dramatic soprano began a tour of 60 concerts on May 20. (Bob Ebert Photo.)

Hephzibah Menuhin, with the concertmaster of the Sydney Symphony Orchestra, Ernest Lewellyn, gave a series of recitals containing all the Beethoven Violin Sonatas.

Marjorie Lawrence was to arrive in Australia in May for her third concert tour since taking up residence in America. We shall also hear soon the Australian soprano Joan Hammond, and among other singers, Elisabeth Schwarzkopf, Rudolf Schock, Gigli, Oscar Natzka, Ninon Vallin, and Todd Duncan. Peter Dawson returned from a successful tour of England and is now giving recitals throughout the Commonwealth. The pianist Witold Malcuzynski will tour here from July to October.

New South Australian Orchestra

A major event in the rapid growth of the musical life of Australia is the establishment of a permanent orchestra in the city of Adelaide, which will be called the South Australian Symphony Orchestra. The estimated cost of £35,000 (some $140,000) a year will be carried for the most part by the Australian Broadcasting Commission. The South Australian Government and the Adelaide City Council will also contribute towards the upkeep. Arangements are being made for the position of conductor to be advertised both in Australia and overseas.

Second Central American Opera Season Planned

Central America's second opera season is scheduled from July 11 through Sept. 4, with 14 performances in Guatemala, 10 in El Salvador, six in Honduras and six in Costa Rica. Miguel Sandoval heads the artistic management as general director and conductor; the codirector is Daniel Duno, baritone. Michael Kuttner is assistant director, and Herman Geiger Torel, stage director. Operas to be given are Carmen, Tosca, Traviata, Cavalleria Rusticana and Pagliacci, Madame Butterfly, Boheme and Barber of Seville.

The roster of singers, ninety per cent of which consists of Americans and which includes also several from Central America, lists Anne Bollinger, Alba Diaz, Irma Gonzales, Selma Kaye, Mona Paulee, Coconi de Ruiz, Claramae Turner, Henry Cordi, Daniel Duno, Walter Fredericks, Ralph Herbert, Ernest Lawrence, Desire Ligeti, Umberto Oliva, Ivan Petroff, David Poleri and Ralph Telasko.

The company will utilize the symphony orchestras of Guatemala, El Salvador and Costa Rica, and choruses recruited from local talent. The sets, weighing 10,000 pounds, designed and constructed in Mexico City, will be flown to Guatemala. Arrangements have been made with various airline companies to install special services, in order to transport audiences from surrounding localities to the cities in which the operas are to be given.

German Music Life Suffers Economic Setback

By DR. ERWIN KROLL

Berlin

GERMAN musical life has recently undergone a change. With money scarcer, the number of public concerts has decreased. The demand for music from foreign countries here has slackened, as has that for contemporary German music, which was predominantly sponsored by the radio. Run-of-the-mill programs have taken the first place. The great masses of the German audiences are devoted to tradition, and one can not hold it against them that—after the experiences of the last years—they cling to the beloved music of Bach, Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms as a means of escape or uplift.

The blockade of Berlin made impossible any rejuvenation of tonal activities by exchange of artists, and the coexistence of different currencies had a bad influence upon the musical life. Many musicians in Berlin and the Eastern Zone are at present materially under a great strain.

Hindemith's Visit Feted

Much attention was given to the visit of Paul Hindemith. The great composer reported to the students about his educational experiences in America and gave a vivid description of musical conditions there. He especially described his own courses in composition, and his method which covers composition technique from Perotin to Schoenberg. As a conductor (he led the Berlin Philharmonic Orchestra) one must say that he interprets his own and the works of other composers with objectivity.

Meanwhile Hindemith has returned to America and from there made public the news that he did not have too favorable a judgment about the young German generation of composers. It may be that he underestimates the difficulties with which these young people have to struggle in Germany at the present time.

Orchestral concerts are numerous in Berlin. The Philharmonic Orchestra has given most of its programs under Sergiu Celibidache, who favors contemporary music as opposed to the rather conservative Berlin audiences. With the Philharmonic Orchestra he went to England and there had a remarkable success, only overshadowed by the appearances of Furtwaengler. The latter also appeared several times in Berlin and offered an unforgettable reading of Bruckner's Eighth Symphony.

Other internationally known musicians who have conducted the Philharmonic Orchestra recently included Otto Klemperer and Hermann Scherchen. Both had to leave Germany in 1933 because they were protagonists of new music. Very impressive were the performances of the Hungarian conductor, Ferenc Fricsay, who subsequently was appointed musical director of the Municipal Opera and of the radio station in the American Sector of Berlin.

Opera in Berlin

Under the direction of the composer, the Municipal Opera gave Werner Egk's Circe, as I previously reported (issue of Feb. 15), and other contemporary works under the musical direction of Robert Heger. Boris Blacher's Flut and Totentanz, and Paul Hindemith's Daemon. Arthur Rother conducted Hindemith's Cardillac. At the State Opera one of the conductors is Leopold Ludwig, who guested at the Municipal Opera in a performance of Weinberger's Schwanda.

The Berlin State Opera, managed by Ernst Legal, has as permanent conductor Johannes Schueler. As guest conductor, Josef Keilberth gave an artistically remarkable performance of Jenufa by Leos Janacek. Artur Rother conducted performances of Ariadne auf Naxos by Strauss, in its original version as an interlude in Molière's Der Buerger als Edelmann, in which Legal himself played the title role.

There is also in Berlin the newly reorganized Komische Opera under Walter Felsenstein, with its impressive new productions (Carmen in its original version and Gypsy Baron), outstanding in scenic and histrionic effectiveness.

Baden-Baden Espouses the Moderns

Baden-Baden, thanks to the Southwestern Broadcasting Station, has become one of the most important outposts of contemporary music in Germany. This reflects credit upon Heinrich Strobel, head of the music division of the station, and of the conductor of the radio orchestra, Hans Rosbaud. Strobel has engaged many well-known foreign musicians and is promoting contemporary music through his music magazine, Melos. In Baden-Baden works like Stravinsky's Orpheus, Hindemith's Herodiade, Messiaen's Trois Tala received their first German performances. Schoenberg's Piano Concerto was played by the excellent English pianist Peter Stadlen there. (This work was also heard in several other German cities by more or less bewildered audiences.)

Munich Ministry Bans a Ballet

In Munich the Opera, under the management of Georg Hartmann, has excellent voices at its disposal and a conductor of stature, the Hungarian Georg Solti. The Munich repertory has given wide recognition to contemporary music. But the reactionary Bavarian Ministry of Culture prohibited the performance of the ballet Abraxas by Werner Egk, to which the Faust legend provided the background. Also suffering from the lukewarm attitude of the Munich audiences are the concerts arranged by Carl Amadeus Hartmann, who conducts a series called Musica Viva, devoted to contemporary music. Weimer has orchestral concerts conducted by Hermann Abendroth, who is not yet denazified for Western Germany.

Of the smaller cities in central Germany, Goettingen under Fritz Lehmann cultivates with great success its traditional Handel Festivals.

Hamburg Shows Enterprise

The most active city in Northern Germany is Hamburg. Here the Opera under the leadership of Gunter Rennert has climbed to considerable heights. Excellent performances of Britten's Peter Grimes, Einem's Dantons Tod, and Herman Reutter's Saul gave evidence of this activity. Mozart's Don Giovanni was sung there in Italian. In the concert halls, not only the Hamburg Philharmonic under Eugen Jochum plays an important part, but also the concerts of the Orchestra of the Northwestern Broadcasting System under Hans Schmidt-Isserstedt are widely acclaimed. The programs of this radio station are especially devoted to English works. Jochum, who has until now conducted the Hamburg Philharmonic, however, has been appointed to lead the orchestra of the Munich Broadcasting Station.

Contemporary Music Series

Leipzig recently concluded its Contemporary Music Weeks. Hindemith was represented by several performances. His opera Cardillac under the baton of Paul Schmitz could not win the audience (as it could not either in Berlin). The once-famous concerts at the Leipzig Gewandhaus have recently been led by various guest conductors, among them Keilberth and Leopold Ludwig.

Another "Week for New Music" is scheduled in Frankfort-on-Main and Darmstadt, June 19 to 27, and includes a staging by the Frankfort Opera of Honegger's Joan at the Stake, and symphonic and chamber programs, with prominent artists assisting. Another series known as "Music of the Young Generation" will be held in Darmstadt, July 8 to 10, including one concert of orchestral works, one for chamber orchestra and another of chamber music.

RICHARD STRAUSS is celebrating his 85th birthday on June 11. To mark the occasion there will be a special series of performances of his works in Vienna.

VIENNA FETES STRAUSS

By DR. ERWIN MITTAG

Vienna

A Festival Concert of works by Richard Strauss was given under Knappertsbusch's baton, the program including Also Sprach Zarathustra and Der Buerger als Edelmann suite. Irmgaard Seefried sang three of his best known songs.

In June, Elektra will be performed in honor of Strauss' 85th birthday. Salome and probably Ariadne will figure in the festive series, also Rosenkavalier with Maria Reining as Marschallin. Karl Boehm and Clemens Krauss will share in the conducting.

Another birthday recently was the 80th of Hans Pfitzner, celebrated with a revival of his secular cantata, Von Deutscher Seele, conducted by Eugen Jochum, with Seefried, Elizabeth Hoengen, Patzak and Braun as soloists, and the chorus of the State Opera. They were all superb, particularly the latter ensemble.

Ljuba Welitch has come back to Vienna after her recent American triumphs. In recital she sang Lieder of Schubert, Marx and Strauss. In a restaging of Massenet's Manon she portrayed the title role, with Anton Dermota as Des Grieux. While she sang beautifully, it must be said that her personality, which is rather intense, does not seem too well suited to this essentially light character.

At the Volksoper there has been a brilliantly staged new production of The Beggar Student by Milloecker, utilizing the revolving stage. There is a splendid ballet. In fact, the whole production is just the thing for television!

Knappertsbusch, who has become a first line conductor, is having success after success. He recently spent three months here, conducting Rosenkavalier and The Flying Dutchman. He also led concerts, in which were featured works of Tchaikovsky and Brahms' Double Concerto, the solo parts played by Wolfgang Schneiderhahn and Enrico Mainardi. At Easter, Bach's St. Matthew Passion was performed under his baton.

Four Capriccios by Alfred Uhl were introduced in a recent concert—gay impromptus in which the woodwind instruments have their full share.

Bachaus on several evenings played all of Beethoven's Piano Sonatas.

Friedrich Gulda gave a piano recital before starting on his South American tour. He has developed into an excellent artist.

A short time ago Dr. Boehm conducted Hindemith's Metamorphoses on a Theme by Weber—one of his later works, which like the Sinfonia Serena offer few problems to audiences.

Salzburg Events Anticipated

Naturally, everyone is looking forward to hearing Bruno Walter conduct again at Salzburg, as his visit here over a year ago was not an extended one. He will give us Mahler's Lied von der Erde. There is also much curiosity to hear George Szell's interpretation of Rosenkavalier.

The Vienna State Opera has been touring a great deal recently—to Brussels, Antwerp, Paris, and the Florence Maggio Musicale, where all the Mozart operas except Titus and Idomeneo were sung. Also scheduled is a visit to the Holland Festival.

Recently there was a week-long Catholic Film Festival here. During this event the performance of Beethoven's Missa Solemnis under Josef Krips stood out for its beauty.

Bayreuth to Reopen In Summer of 1950

Vienna

According to report, Bayreuth will revive its festivals in the summer of 1950. However, before that event, much "rubble," both spiritual and physical, will have to be removed. Among the obstacles are the lack of funds for resuming the festivals, the providing of lodging facilities for visitors, and the improvement of travel conditions.

The war destroyed almost the complete costumes, settings, "props," to mention only the most important items. To restore them the sum of 800,000 marks is needed. How this can be raised is not clear at the time of writing. In addition, Bayreuth is still an occupied city, so that the question of evacuating the troops to make room for the expected number of visitors poses a particular problem.

The present Bavarian Government is aware of the importance of Bayreuth. When recently the widow of Siegfried Wagner officially resigned from any future participation in the organization, or administration and guidance of the Festival, in favor of her sons Wieland and Wolfgang, the funds belonging to Frau Wagner and especially those of the Festival (which had been impounded by the occupation authorities) were released. The activity of the official custodian, in whose hands the festival theatre had been placed, came to an end, and it was restored to the control of Wagner's descendants.

Knappertsbusch New Musical Director

Wieland Wagner's first step was to appoint Hans Knappertsbusch as the musical director of future festivals. He was for years director of the Munich Opera and as conductor is known for his appearances in other countries. Both in his musical conscientiousness and personal high character he seems well fitted to carry on the festival traditions. Parsifal will be conducted by him, while at his suggestion Meistersinger will be assigned to Leo Blech, who was long a famous Berlin conductor, and for some years despite his age, has held an important post in Stockholm.

Thus, the foundation for the artistic success of the future festival has been laid under favorable auguries. In other respects, the prelude has been less harmonious. When Bavarian Prime Minister Ehard declared recently that he would do everything possible to place the Festival Theatre at the disposal of a series next year, there was a strong blast of denunciation of Bayreuth by the Munich Broadcasting Company. Munich newspapers, with the exception of the *Bayerischen Landeszeitung*—which sternly protested against these exceptions—did not take part in the controversy. Only the Bayreuth Cultural Administrator countered these attacks directed against the revival of the festival, and declared that it would take place, nevertheless, in 1950.

Holland Prepares Brilliant Summer Festival

By FRITS NOSKE

Amsterdam

OUTSTANDING features have been arranged for the Holland Festival of 1949, which will take place in Amsterdam and Scheveningen from June 15 to July 15. In the international program of arts the two leading orchestras of the country, the Concertgebouw and the Residentie, as in previous festivals, will play a leading role, as will the Utrecht Municipal Orchestra. The conductors will include Ernest Ansermet, Eduard van Beinum, Erich Kleiber, Pierre Monteux, Willem van Otterloo, Carl Schuricht, and George Szell. First performances scheduled are Benjamin Britten's Spring Symphony (a world premiere), which van Beinum will direct, and The Song of Songs by Bertus van Lier. Soloists include Brailowsky, Casadesus, Julius Katchen, Moura Lympany, pianists; Ginette Neveu and Jacques Thibaud, violinists; Jo Vincent, soprano; Jennie Tourel, mezzo-soprano; Kathleen Ferrier, contralto; and Peter Pears, tenor. The first European performance of Hindemith's cycle Das Marienleben, in its new version, will be given by Miss Tourel with Erich Itor Kahn at the piano. The Yale Glee Club is also scheduled to appear during its European tour.

The Vienna State Opera, with Karl Boehm and Josef Krips as conductors, will stage Mozart's Il Seraglio, Don Giovanni, Marriage of Figaro, and Strauss' Der Rosenkavalier. The Netherlands Opera will present Gluck's Orfeo, Bizet's Carmen, Massenet's Manon, Verdi's Il Trovatore and Strauss' Ariadne auf Naxos, with Pierre Monteux and Paul Pella as conductors, and Kathleen Ferrier (Orfeo) and Jennie Tourel as guest artists. Les Grandes Ballets de Monte Carlo will be seen in a series of productions. Katherine Dunham and her company will also give dance programs.

The season at Scheveningen opens on June 1 with a subscription concert by the Residentie Orchestra under its new conductor, Willem van Otterloo. Soloist will be the Dutch violinist Willem Noske, who recently returned from his second Australian tour, where he appeared in recital and with the Sydney and Melbourne Symphonies under the baton of Eugene Goossens, winning particular plaudits for his playing of the Tchaikovsky Concerto and Lalo's Symphonie Espagnole.

Schuurman to South Africa

An important change at the helm of the Residentie Orchestra will take place in the coming season. The present first conductor, Frits Schuurman, has accepted the same position with the Municipal Orchestra in Johannesburg, South Africa. He will leave in August and, as already noted, will be succeeded by Willem van Otterloo, gifted directer of the Utrecht Municipal Orchestra, who has appeared several times with the Concertgebouw forces.

In April, the Residentie Orchestra went to England for guest performances at Manchester and Sheffield under the direction of Jan Out. During the same period the Hallé Orchestra of Manchester, under John Barbirolli, toured the Netherlands.

Concertgebouw Season Review

The Concertbouw Orchestra has just ended a very interesting season. Eduard van Beinum, its regular first conductor, headed the ensemble from October to January. Among the memorable readings he offered was Bruckner's Third Symphony. At the same concert Dame Myra Hess played Beethoven's Fourth Piano Concerto. As a novelty, van Beinum introduced the Concerto for String Orchestra by the gifted Dutch composer, Rudolf Escher, and his compatriot Guillaume Landré's Symphonic Music for Flute and Orchestra. Benjamin Britten's Serenade, for tenor, horn and string quartet was programmed in December as a first performance in Amsterdam. Soloist was Peter Pears, who was also heard in a Suite of Songs from the Orpheus Britannicus by Purcell.

In the second part of the season, van Beinum went to London to conduct the London Philharmonic. During this time guest conductors appearing with the Concertgebouw Orchestra included Sir Adrian Boult, Paul Hindemith, Rafael Kubelik, Issay Dobrowen, and Henri Tomasi (the last in two French programs which listed among other works Le Martyre de Saint Sebastien by Debussy). Successes were also made by Igor Markevitch as conductor (who with Paul Baumgartner as soloist performed the Third Piano Concerto by Béla Bartók) and Eduard Flipse, director of the Rotterdam Philharmonic Orchestra. Kleiber completed the series of guest leaders with his performance of Mahler's Third Symphony, in some ways the climax of the season. Twelve years had elapsed since this magnificent work was heard in Amsterdam. The enthusiasm was ample proof how close this music is to the people's hearts.

Tristan with Flagstad

Kleiber also conducted an excellent production of Tristan and Isolde at Amsterdam and The Hague, by the Wagner Vereniging. Kirsten Flagstad was the ideal Isolde, with her powerful voice and great expressiveness. Max Lorenz as Tristan added much to the unforgettable performance. Special attention also was focused on Hans Hotter as Kurwenal and Sven Nilsson as King Marke. The Concertgebouw Orchestra played the score splendidly, and the stage management under Lothar Wallerstein, as well as the settings by Emil Preetorius, added to the glamour of the event.

Under the auspices of the Wagner Vereniging, the Netherlands Opera gave other important performances. Richard Strauss' Ariadne auf Naxos was staged, with Gre Brouwenstein as a distinguished Ariadne and Louise de Vries as a charming Zerbinetta. Another revival was that of Madame Butterfly with an excellent cast including Frans Vroons, who recently made his debut in New York. On May 13 the first performance by this company of Manon by Massenet was to take place under the baton of Pierre Monteux (this work, like Ariadne, will be heard at the festival). The premiere of a new Dutch opera, Philomela, by Hendrik Andriessen, is also on the program.

Hungarian Artists Return from Abroad to Perform in Budapest

By FREDERIC SANDOR

Budapest

The International Bartok Festival and Competition held here last autumn gave a remarkable impulse to the music life of Hungary. During the three weeks of the festival, the Hungarian Radio, Budapest Municipal and Philharmonic Orchestras, as well as the general secretary of the contest, the composer, Prof. Paul Kadosa, and Imre Kun, its manager, arranged a number of gala events.

Antal Dorati conducted two concerts by the Philharmonic and Municipal orchestras. With the Radio Orchestra, Tibor Serly performed in Bartok's Music for Piano, Strings and Percussion Instruments and his own transcription of that composer's Mikrokosmos. The same orchestra introduced works by Matthews Scheiber, now living in London, and Tibor Harsanyi, resident for some years in Paris, under the leadership of these composers. The Budapest Opera honored guests from abroad with a gala performance of three Bartok works, Prince Bluebeard's Castle, The Miraculous Mandarin. and The Carved-Wood Prince.

After an absence in London of ten years, Louise Kentner revisited his homeland and after a brilliant solo concert played Bartok's Third Piano Concerto with the Municipal Orchestra, and later Beethoven's "Emperor" with Klemperer. Another compatriot, Andrew Gertler, now in Brussels, excelled in Bartok's Solo Sonata for Violin and introduced here Alban Berg's Violin Concerto. Edward J. Dent, famous English musicologist, gave a witty lecture on contemporary opera problems, in connection with the Bartok Competition.

Otto Klemperer's personality dominated the Opera this year. After a series of Mozart works he gave a new production of Fidelio, Tales of Hoffmann, Lohengrin, and Meistersinger, being in charge not only of the musical but the stage productions. His strong individuality and temperament united many details into a grand unity. With the Municipal Orchestra he also conducted a series of Beethoven concerts including all the symphonies, the piano concertos, that for violin, the Triple Concerto, the Choral Fantasie, and the Missa Solemnis.

In addition the Municipal Orchestra gave 18 subscription concerts, a smaller Mozart cycle, and a Great Masters' Series of ten events. In the latter we again welcomed Carlo Zecchi, made the acquaintance of Hans Kindler, and after a long period were again enchanted by Erich Kleiber's virtuosity. The fact that Leonard Bernstein did not return this year was regretted, as he achieved a great success here last season.

Among foreign soloists, we were glad to welcome a number of French artists. After Maurice Maréchal, cellist, and three fine women pianists, Jeanne Marie Darrée, Monique de la Bruchollerie, and Monique Haas, the violinist Ginette Neveu made her local debut with brilliant success, Laszlo Somogyi conducting the Municipal Orchestra in the accompaniment. America was represented by our well-known compatriot, Andor Foldes, pianist, by Ellabelle Davis, Negro mezzo, and by Tomiko Kanazawa. The fact that the local audience admired Miss Davis in particular and she established a warm, intimate atmosphere in her programs was especially significant, as we are accustomed to the art of the late and unforgettable contralto, Maria Basilides. Two great successes were also achieved by Russian artists: Mme. Ulanova gave a very fine dance program at the Opera, and David Oistrah, with two solo recitals and a concert with orchestra, proved that he is one of the greatest living violinists.

The Hungarian Council of Arts has aided composers with scholarships and commissions. We have heard a number of interesting new works, mostly orchestral. To mention the older generation first, Laszlo Lajtha, who returned after a long sojourn in England, introduced his new Symphony and an Orchestral Suite. Leo Weiner wrote a brilliant Divertimento on folk melodies. We also heard an Overture by Alexander Veress and another by Paul Kadosa, an orchestral Suite by Francis Farkas, and a Concerto by Francis Szabo. Among the younger generation, one must mention first the Symphony and an enchanting Serenade by Andrew Szervanszky, the Sinfonie da Requiem by Andrew Mihaly, the Divertimento by Rezso Sugar, and Paul Jardanyi's String Quartet. Kadosa, Szabo and E. Szervanszky are working on operas and ballets which will be performed next season.

SCENE FROM THE THIRD ACT of Refice's new opera, Margherita da Cortona, at the San Carlo Opera House in Naples. The title role was sung by the young American soprano, Margherita Bartelli. (Photo by Enzio Aita, Naples.)

New Opera by Refice Has Naples Premiere

Naples

Margherita da Cortona, the latest opera by the priest-composer Licinio Refice, who is known for his stage work Cecilia and many sacred compositions, was premiered with success at the San Carlo Opera House in Naples. It yielded a success too for a young American soprano, Margherita Bartelli, who sang the title role.

The libretto of the four-act opera is by Emidio Mucci, an experienced writer in this medium. While cast in poetic form, it is quite stageworthy in a dramatic sense. The story is laid in a picturesque period, the time of Catherine of Siena. It was the consensus of opinion that the new opera really contained some life-blood and conjured up believable characters. Margherita, as the head of one of the noble orders of mendicants, has a spiritual sympathy with Uberto, who begins by being an assassin and ends his life as a penitent and martyr.

The score of Msgr. Refice places great emphasis on the orchestra, which carries on a continuous commentary on the action, while the voices are assigned passages in free declamation. The work is beautifully orchestrated and full of pleasing invention in a melodic and harmonic sense. There is considerable prominence given to the chorus, as is perhaps natural in a composer who has created many works for the church.

American Soprano Scores

The title role was sung by Margherita Bartelli, who revealed a voice of warm timbre and who successfully ran the gamut of a difficult part, ranging from mystical heights to passionate outbursts of emotion. She has a sense of the stage and gave the proper dignity to the part by her measured pantomime.

Other leading roles were sung by Lydia Melischi as the shepherdess Chiarella; and Giovanni Voyer as a vigorous and effective Uberto. Minor roles were taken by Rolando Panerai as Arsenio; Agnese Dubbini as the Matchmaker; Ugo Novelli as the Father; Silvio Santarelli as Capocaccio; Gerardo Gandiosi as the Judge; Della Pergola in the double role of a Hunter and a Bandit. The chorus had been especially well trained by Michele Lauro. Cristini designed settings that captured a feeling of the era. Frigerio had charge of the stage, contributing some superb tableaux. The composer and librettist shared in the acclaim given the participants.

R. B.

Italy's Year Marked by New Operas and Ballets

By MARY TIBALDI CHIESA

Milan

AMONG the events in the Scala season now drawing to a close was the premiere of a new opera, Regina Uliva, by G. S. Sonzogno, given on March 10 under the baton of Franco Capuana. Though great hopes are always held for a renewal of the repertoire, the reception was rather tepid, as the audience did not find in the new opus any particular originality and power. Yet the score showed considerable melody of the flowing sort and skill in instrumentation. Chief singers were Delia Rigal, a fine soprano from South America; Francesco Albanese, Giuseppe Taddei, Giuseppe Modesti and Jolanda Gardino. The scenery was designed by Mario Vellani Marchi.

In commemoration of Umberto Giordano, who died last year, a gala performance of his Andrea Chenier was given on March 6. All his friends and admirers were present, and De Sabata conducted a splendid performance of this popular work, with the aid of excellent singers including the tenor Mario del Monaco, the soprano Renata Tebaldi, and the baritone Paolo Silveri—indeed a memorable night at the Scala.

Novelty by Pizzetti

Pizzetti several years ago wrote a kind of *"sacra rappresentazione"* called Abraham ed Isaac, which is based on an old-time text by Feo Belcari. The young stage director George Strehler revived this work with new scenery by C. E. Oppo. The public received the work well and applauded the composer, who was present, as well as the conductor, Sanzogno, and a cast including Fedora Barbieri, Disma De Cecco, Bianca Bessate and Giuseppe Modesti.

On the same bill was a new ballet based on Vivaldi's cycle of concerti grossi, The Four Seasons—which abounded in charming ancient programmatic devices. But the new choreography by Massine and the costumes by Roy did not appear appropriate to the atmosphere of the delightful old score. The leading danseuse, Gilda Majocchi, with her companions, Olga Amati, Vera Colombo and Luciano Novaro, had their due share of applause.

Revivals Appeal

Among the revivals was that of Donizetti's La Favorita, which has an uneven libretto, but a fourth act of great musical potency. New settings by Benois added to the effect of a fine performance in which the role of Leonora was superbly sung by Ebe Stignani, under Capuana's baton.

The *reprise* of Otello brought Ramon Vinay from America as a Moor who is nowadays unrivalled. Iago was sung by the baritone Gino Bechi, and Renata Tebaldi made her Scala debut as Desdemona, with De Sabata conducting with incomparable skill. Vinay also sang Don Jose in Carmen, with Barbieri as the gypsy charmer, Silveri as the Toreador and Vera Montanari as Micaela, Votto conducting in excellent style, and with picturesque settings by Olah. Moussorgsky's Khovanstchina also was revived after a long absence, with Issay Dobrowen as the excellent conductor, a fine cast and superb chorus trained by Veneziana, and settings by Benois giving real atmosphere of the period.

Among the unusual presentations was Marriage of Figaro by artists from the Vienna State Opera, including Elisabeth Schwarzkopf, Maria Cebotari, Irmgaard Seefried, Giuseppe Taddei, Walter Haefermayer and others, with Karajan conducting and Oskar Fritz Schuh as the producer.

The Scala produced Beethoven's Fidelio, conducted by the Rumanian leader, Jonel Perlea, who is well known for his exquisite musical sensibility and who gave an accurate version of this masterpiece, with Delia Rigal as the excellent Leonora, Mirto Picchi as Florestan, Taddei as Pizzaro, and Boris Christoff as Rocco. There was a rather rationalistic tone to the modern settings by Casorati.

SCENE AT LA SCALA . . .

Eugene Conley, American tenor, sings the aria A Te, O Cara, during a performance of Bellini's I Puritani at Milan's opera house. (Photo by Giancolombo.)

Cimarosa's Matrimonio Segreto was revived with great success in a new scenic frame by Gianni Rato, conducted by Mario Rossi and a cast including Margherita Carosio, Silveri, Gianni Poggi, and Marco Stefanoni, singing and acting with much spirit. The stage director was Strehler.

Ballet performances of the Scala included one rather heterogeneous bill listing Pick-Mangiagalli's Carillon Magico, Offenbach's Gaité Parisienne, Nostalgic Vision to Busoni music, and—Stravinsky's Sacre du Printemps! Nino Sanzogno conducted with animation, and the choreography of the various works showed much contrast between the methods of Bianca Gallizia, Leonide Massine and Aurel Milloss.

Paris Opéra Gives Pélleas

The Paris Opéra ensemble came to Milan to present Debussy's Pelléas et Mélisande in French. This dreamlike opera, in which there is a complete fusion of music and text, was inimitably sung by the French cast under the baton of De Sabata.

Among the final events of the season were Bellini's I Puritani, Wagner's La Walkiria and a revival of Offenbach's Tales of Hoffmann. In Puritani, conducted by Capuana, the leading roles were sung by Carosio, Eugene Conley (from the U. S., impressing with his fresh tenor voice and ardor), Tagliabue and Siepi. The Wagner work had Kirsten Flagstad, Elisabeth Hoengen and Max Lorenz as the fine protagonists. with De Sabata conducting, and had a most enthusiastic reception from audiences which were here to attend the International Fair. The Offenbach opera had rather surrealistic scenes by Alberto Savinio and a stylized production by the regisseur Salvini. The conductor was Sanzogno, and the excellent interpreters included the tenor Malipiero, the sopranos Menotti and Favero, the mezzo-soprano Guden, and others.

Rome Opera Season Varied

The Teatro dell' Opera in Rome opened with Rossini's Mosé, with the young bass Nicola Rossi as an imposing protagonist. Apart from the many fine performances of repertoire works, an outstanding event was the revival of Purcell's Dido and Aeneas, with costumes not of antiquity but of the composer's epoch tastefully designed by the painter Fabrizio Clerici. Santini conducted the beautiful score, with Giuliette Simoniata as Dido and Mario Borriello as Aeneas—all cordially applauded, together with the regisseur Lattuada and the choreographer Miloss.

Stravinsky's ballet Orpheus, new for Rome, and eagerly awaited following its success at the Venice Festival last autumn, was given in Milloss' version, and received warmly. Another novelty in the capital was Britten's Rape of Lucretia, which had a rather lukewarm reception, in spite of the fine efforts of a cast including the veteran Benvenuto Franci, Jolanda Gardino, Giovanni Manurita, and others, under the baton of Santini.

The Vienna State Opera presented the Escape from the Seraglio in its familiar superb version.

New ballets seen during the season included The Lady of the Camellias by Roman Vlad, Terazili Katicza by Veress, and Marsia by Dallapiccola (the last, a success in Venice last Fall, had a warm reception), and Delibes' The Nymph of Diana, presented wtih the same ensemble as at Venice.

This shared a bill with Ravel's Bolero. On May 5 another spirited dance bill included two novelties, Romantic Fete, a ballet of traditional style, with melodious score by Ennio Porrino, talented Sardinian composer; and Turn the Lantern, by Ezio Carabella, who is known to the public. The conductor Morelli, the delightful dancer Attilia Radice, the choreographer Guglielmo Morresi, all were cordially applauded.

New Opera by Alfano

A new opera performed on April 30 was Doctor Antonio, by Franco Alfano, with a libretto by Ghisalberti taken from the novel by Giovanni Ruffini. The romantic 19th century atmosphere of the work, associated with the Italian Risorgimento, has been deeply felt by the composer. In spite of his age of over 70, his music preserves an extraordinary vitality, warmth of inspiration, and flowing melodic vein. These qualities are re-asserted beautifully in the new opera and won the enthusiastic approval of the audience. The composer was feted, together with the excellent interpreters —the conductor Santini, the soprano Onelia Fineschi, the tenor Prandelli, the scenographer Alfredo Furiga and the stage director Carlo Aoli Azzolini.

Honegger's Joan Staged

Honegger's Joan of Arc at the Stake was new to Rome and the composer came here to conduct. The principal interpreters included Giovanna Scotto, Ginevra Vivanti, Valerio Degli Abbati, Achille Majeroni and Giacomo Prandelli. The work was well received. It shared a bill with the one-act opera by Allegra, Viandanti, the lyrical score conducted by Morelli, with Giannella Botelli, Gino Sinisberghi, Degli Abbati and other singers.

Among unusual events was the production of Andrea Chenier, to honor the late composer with the title role sung by Lauri-Volpi; the witty La Vedova Scaltra by Wolf-Ferrari; Wagner's Parsifal conducted by Serafin (as was Moussorgsky's Boris); Puccini's Fanciulla del West, and Bizet's Carmen, under the baton of De Fabritis; Zandonai's Francesca da Rimini, given a special performance under Serafin in memory of the composer, who passed away several years ago.

Florence Festival Is Now under Way

FLORENCE.—The Maggio Musicale Fiorentino, which opened on May 4 and extends to June 26, this year includes appearances by outstanding artists and the premieres of a number of works. An added feature was the Sixth International Congress of Music, presided over by Ildebrando Pizzetti. Ernest Bloch was among the speakers.

The Vienna State Opera Company is presenting a series including Il Seraglio, Nozze di Figaro, Cosi Fan Tutte, Don Giovanni, Flauto Magico and a choral program including the Ave Verum and Requiem—all by Mozart. The Sadler's Wells Ballet Company is also giving a series.

Among the works to be heard at the Teatro Comunale are Vanna Lupa by Pizzetti, Orfeo by Monteverdi, and The Siege of Corinth by Rossini. In the intimate Teatro Pergola a bill of short operas includes Il Maestro di Cappella by Cimarosa, La Contadina Astuta by Pergolesi, and La Locanda Portoghese by Cherubini.

The Brussels "Coeur Parlé di Renaudins" was to perform in two evenings the elaborate choral work, Thyl Claes, by Vladimir Vogel. Shakespeare's Troilus and Cressida was acted in the Boboli Gardens.

Among important concerts was one conducted by Furtwaengler, and recitals by Serkin, Casadesus, Gieseking, and a dance program by Kreutzberg.

ALCI Agency of Milan Books Artists in U. S. and Europe

The ALCI (Agencia Lirica Concertistica Internationale) of Milan, Carmen Scalvini, director, has presented a number of artists from America in Italy during the last year, including Eugene Conley and Ramon Vinay, tenors; Dolores Wilson, coloratura soprano, pupil of Dr. William Herman, Giuseppe De Luca and Lucrezia Bori; and Francesca Duval, soprano.

DOLORES WILSON

(Photo by Novel Film, Genoa.)

On the agency's list are Renata Tibaldi, soprano; G. Poggi and Mirto Picchi, tenors; Gino Brandi, 17-year-old pianist; Cesare Siepi, Boris Christoff, Raphael Arie and Rossi Lemeni, basses. Already established in America are Giuseppe Di Stefano, Giuseppe Valdengo, and Ebe Stignani. Jonel Perlea, Roumanian conductor, has appeared at La Scala. Scheduled for New York appearances in 1949-50 is the Nuovo Quartetto Italiano.

ISCM Festival Held in Sicily

The 23rd festival of the International Society for Contemporary Music was held in Palermo, Sicily, April 22 to 30. Two countries notably missing were the U. S. and the U. S. S. R. A report of the programs will be contained in a later issue of the Musical Courier.

Paray and Horenstein Conduct Concerts for Israel Listeners

Tel-Aviv, Israel

Guest conductor of the April and May series of subscription concerts by the Israel Philharmonic Orchestra was the noted French batonist, Paul Paray. The orchestra responded splendidly to this eminent artist in his first concerts and reached a rare height of excellence. The first program was brilliant. It featured Berlioz's Symphonie Fantastique and the Moussorgsky-Ravel Pictures at an Exhibition. A quiet intermezzo was offered with the Symphonic Interlude from César Franck's oratorio, Redemption. In a special program Mme. Suzanne Stroun, accomplished pianist from Geneva, made her single appearance on the Philharmonic platform.

Among the outstanding events of the Philharmonic season was Jascha Horenstein's first local performance of Erich-Itor Kahn's problematic but deeply moving composition, Actus Tragicus, for ten solo instruments. To introduce the music to those unfamiliar with the works of the modern Viennese school, a public rehearsal was arranged by Horenstein for the members of the Israel Section of the I.S.C.M. Kahn's work was played over twice and explained in the intermission. The Symphonic program of which it formed part began with a fine rendering of J. S. Bach's Cantata No. 4, sung in a Hebrew version on ancient liturgical hymns (arranged by Ephraim Dror) and closed with a stirring presentation of Beethoven's "Eroica" Symphony. Mr. Horenstein's Mahler First and the premiere of Ben-Zion Bushel-Orgad's Movements for Orchestra linger in the mind as highlights of the season.

The series conducted by Louis Cohen, from Liverpool, was not very eventful though we heard a highly competent performance of Benjamin Britten's charming Young Person's Guide to the Orchestra and a fine reading of Mozart's flute-*cum*-harp Concerto played by Erich Toeplitz and Klari Szarvas, both members of the Philharmonic Orchestra.

Novelties in Chamber Concerts

In the realm of chamber music some rare events delighted listeners at the museum concerts. Frank Pelleg, as harpsichordist, continued his series of Bach recitals and participated with Sascha Parnes and William V. Blaese in an evening devoted to music by old Italian masters, as well as Handel and Bach Mr. Pelleg played a couple of pieces in the ancient style written for the piano by Hugo Kauder, Viennese composer living in the U.S.A., sounding very stylish indeed on the harpsichord; Oedoen Partos gave a chamber recital as solo violist with string quartet accompaniment, and again proved his superiority over many of his illustrious colleagues.

In a recent I.S.C.M. Concert, Karl Salomon's chamber opera David and Goliath was presented in concert form. Frank Pelleg gave the first local performance of Michael Tippett's impressive Piano Sonata. The I.S.C.M. also sponsors regular weekly broadcasts from privately-made recordings preceded by explanatory talks.

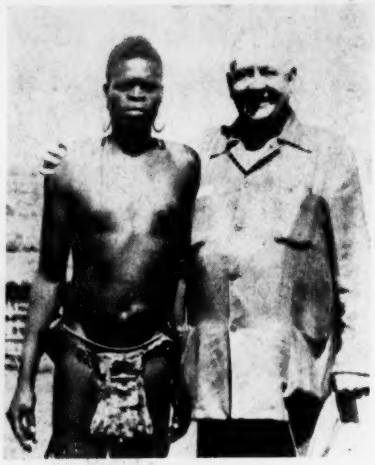
Frances Magnes, American violinist, concluded her series of local appearances with a recital presenting music by Bach, Beethoven, Bloch, Russell Bennett and Ravel. She also appeared on the radio and played to soldiers in camps and to rural settlement audiences, among the best and most appreciative in the country.

Composers' Prizes Awarded

The Tel-Aviv Municipality again presented the Yoel Engel Prize to the composers of the best works performed in the last two years. This year's recipients were Joseph Gruenthal of Jerusalem, for his choreographic poem Exodus, and Joseph Kaminski, member of the Philharmonic, for his String Quartet.

In the Passover-Easter week a Music Festival was given at Ein-Gev, which lasted seven days and programmed popular as well as serious vocal and instrumental music, with the best artists of the country taking part.

During the same week a Music Teachers' Convention was held in Jerusalem. Lectures were given on many subjects and the future of musical organization in the young State of Israel discussed.



ON A SAFARI . . . Lauritz Melchior is seen during his recent hunting expedition in Kenya Colony, East Africa, when he paid a visit to some warriors of Zululand. He bagged 38 species of wild game, some of which will be mounted for his trophy room and others sent to schools and museums. Later the Metropolitan Opera tenor made a concert tour of the chief cities in South Africa, where as many as 1,000 would-be listeners had to be turned away for lack of room.

Prague Spring Festival Offers Concert and Opera Events

Prague

"Prague Spring 1949," as the annual festival is known which this year extends from May 14 to June 5, includes some outstanding events. Among the novelties promised are the first performance of a new opera, Tyll Eulenspiegel, by Otakar Jeremias, and the world premiere of Merry-Go-Round, subtitled "an opera for children and adults," by Vaclav Trojan.

The program, which has been subjected to some changes as it developed, includes concerts of the Czech Philharmonic under Gregor Fitelberg and Erich Kleiber, the latter giving Beethoven's Ninth Symphony with the Czech Choral Society and soloists. The orchestra under Vaclav Neumann plans to revive Smetana's complete cycle of six symphonic poems, My Country, to mark the 125th anniversary of his birth. Désiré Defauw makes his first appearance with the Symphony Orchestra of the Czech Radio. Arthur Honegger is to conduct his works, The Song of Nigamon, Concertino for Piano and Orchestra, Symphony No. 4, and Judith. Antal Dorati, conductor from the U. S., was also scheduled to make guest appearances. The Budapest Philharmonic, in two concerts under Janos Ferencsik, is presenting works of Mozart, Schubert, Bartok and Varese.

New Foerster Opera

Among other operatic events is a production of Debora by J. B. Foerster, the first opera by that dean of Czech composers. The Bartered Bride will, of course, be heard at the National Theatre, and in honor of the anniversary of the composer with new settings and *regie*, conducted by Jeremias in a cycle which was to include all the operas of that master.

The Czech Philharmonic and Choral Society, under Karel Sejna, is scheduled to give a cycle of works by Smetana, Dvorak, Novak, Jeremias and Trojan. Somewhat off the beaten track are other native choral works by Smetana, Ondricek, Babusek, Nejedly as well as Stanislav to be heard with the Czech Broadcasting Symphony and Chorus under Karel Ancerl.

Among the soloists announced are Moura Lympany and Andrée Vaurrabour, pianists; Ellabelle Davis, soprano; Arthur Grumiaux, violinist; Nella Karova, Bulgarian soprano; Paul Tortelier, cellist, and others. The chamber music groups include the Pasquier Trio and Calvet Quartet, both from France.

Violin and Piano Contests

An international Violin Contest for the Jan Kubelik Prize was announced to be held from May 18 to 28. There will also be a national competition for Czech pianists from June 1 to 4, in honor of the Chopin Centenary. The winners were to appear in a special concert with orchestra.

Among the unusual musical events to be held at historic spots in and around Prague, according to the festival prospectus are concerts of Romanesque and Gothic music in the Charles University Hall; Slavonic chamber music of five centuries at the Valdstyn Palace, Salla Terrena; Renaissance and baroque choral music in Belvedere Park; chamber music at the Bertramka, former home of Mozart; Czech 19th Century Serenades in the Court of the University Library; baroque organ concertos at the Church of Jircharich; and water music on the Vltava River.

Recent Premieres

The Czechoslovak Broadcasting Company recently introduced a new opera, Meluzina by J. E. Zelinka, written for radio. The story is based on a fairy tale by Kozik.

Janacek's Opera House in Brno premiered a new opera by Oswald Chlubna called The Master of Heslow on the Spree.

The Ministry of Information held a competition for a short introductory tune to be used as an opening to any reports in connection with the Five-Year Plan. The prize was awarded to the work of Jan Seidel, young composer, pupil of Foerster and Novak.

Rare Cimarosa and Mozart Scores Reported Found

A report from Turin states that a well-known antiquarian recently found the MS. score of an unknown opera by Cimarosa, entitled Volodimiro, while looking through an album of MSS. in a library. It was in two separate sections and was naturally yellowed by time. It is believed to have been submitted by the composer at the request of Victor Amadeus III, who in 1779 invited a number of famous musicians to contribute scores for performance in the then newly built Teatro Regio in Turin. Among many received is thought to have been this one, which the composer finished in 1787. He did not stay in Italy to complete arrangements for a production, as in that year he was invited by Catherine the Great to become composer to her Court, where he remained for several years.

A second find of great value, if its authenticity is proved, is a youthful Mass believed to have been written by Mozart at the age of 12. This was recently found in Vienna in the archives of the Church of Maria-Geburt.

Mu Phi Epsilon Aids Tokyo School With Purchase of Equipment

Mu Phi Epsilon, musical sorority, is to supply new equipment for the re-establishment of the music department of the Jiju Gakuen School in the suburbs of Tokyo, which today is co-ed and has an enrollment of some 800. The sorority's Committee on International Music Relations is collecting music scores, standard studies for all types of orchestral instruments and a wide selection of classic works from member chapters in all parts of the U. S.

During the war bombs destroyed part of the school, which was founded in the late 'twenties by Mrs. Motoko Hani for Japanese girls, to rear them without superstitions and with the students themselves as caretakers. The new materials are being sent through the facilities of the National Federatioin of Music Clubs.

Tokyo Academy in 70th Year

TOKYO.—Among recent events was the 70th anniversary of the Tokyo Academy of Music, marked by a concert performed in the presence of the Emperor and Empress, the program including Weber's Freischuetz Overture conducted by Noboru Kaneko; Beethoven's Choral Fantasia, led by Akeo Watanabe, with chorus and orchestra and the pianist Hiroshi Tamura; Brahms' Liebeslieder Waltzes sung by a vocal quartet; and Debussy and Chopin works played by Mrs. Kazuko Yasukawa, pianist.

Mahler's Second Symphony was given twice by the Nippon Philharmonic under Kazuo Yamada at the Easter holidays.

MENOTTI OPERA IN JAPAN . . . Last scene of The Old Maid and the Thief, staged by the Nagato Opera Co. in Tokyo. Laetitia is portrayed by Miho Nagato, Bob by Tadashi Kurimoto. The opera, first heard there last February, has since been sung in many cities.

Firkusny to Tour Latin America, Israel and Europe

Rudolf Firkusny begins a tour of Central America on May 24. His itinerary includes appearances in Guatemala, San Salvador, Honduras and four concerts in Mexico, followed by two in Puerto Rico and two in Cuba. The pianist will spend the summer in Europe. Beginning Oct. 1, he is booked for 14 concerts in Israel with the Israel Philharmonic. On Oct. 30 he will be soloist in Paris with the Colonne Orchestra, and will be heard with the Brussels Philharmonic seven times Nov. 3-8. After this Mr. Firkusny returns to the United States for his American season.

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Montreal Plans Summer Festival

Montreal

The Montreal Music and Drama Festival, planned on the lines of the Berkshire and Edinburgh series, is being launched this year between July 25 and Aug. 12. International artists are being invited to take part, and major Canadian musical, ballet and dramatic organizations will play an important part.

The plans, outlined by Mme. Athenase David, president of the Montreal Festivals, include two operatic performances. Tosca will be sung at the Molson Stadium on Aug. 4, with a cast including Rose Bampton and Raoul Jobin and with Jean Beaudet as conductor; Manon will be given on Aug. 11, with Eleanor Steber and Mr. Jobin, Wilfred Pelletier conducting. The scenic productions will be elaborate.

Les Concerts Symphoniques, founded 15 years ago, will give a special concert led by Désiré Defauw at the Chalet on July 26. Theatrical presentations will include a 10-day Shakespearean series by the Open Air Playhouse, directed by Malcolm Morley, at Beaver Lake, beginning July 27. Les Compagnons de Montreal, French theatre company of this city founded ten years ago, will give a series opening July 28 at Molson Stadium.

Les Disciples de Massenet, well known local choir, will assist the full orchestra on Aug. 2 in a concert with Pierrette Alarie, Metropolitan Opera soprano, and Leopold Simoneau, tenor, Canadian artists, as soloists. The Youth Orchestra, under Fernand Graton, young French-Canadian conductor, will appear on Aug. 9 at the Chalet. Four nights will be devoted to outdoor performances, with Canadian soloists and ballet groups in the arena at Beaver Lake, modelled on the programs at Versailles, July 31, Aug. 1, 6 and 7.

Concerts Symphoniques Plans

Les Concerts Symphoniques, besides six programs for children conducted by Wilfred Pelletier of the Metropolitan Opera, will sponsor five weekly open-air summer concerts, starting June 28, atop Mount Royal. Conductors will be Désiré Defauw, Sir Ernest MacMillan, Vladimir Golschmann and Pelletier; soloists are Raoul Jobin, Rose Bampton, Herva Nelli, Leon Fleisher and J. M. Sanroma.

Les Concerts Symphoniques this year marked its 15th anniversary. In the season just closed the group was led by Defauw, regular conductor, and three guests, Georges Enesco, Charles Munch and Golschmann, and soloists included Tossy Spivakovsky, Artur Rubinstein, Zino Francescatti, Isaac Stern, Robert and Gaby Casadesus (in the former's Concerto for Two Pianos), Ginette Neveu, Nicole Henriot, Moiseiwitsch, Flagstad and Byron Janis.

In the next winter season of this organization, Neil Chotem, Montreal pianist, will be soloist, and the symphonic work by Clarmont Pépin which won the Jean Lallemand Prize in the composition contest held by the Jesuit Fathers will be performed. The schedule consists of 12 subscription concerts, the series being given on both Tuesday and Wednesday nights.

A plan to build a combined concert hall and opera house as a War Memorial for Montreal in the next few years has received considerable promotion by a committee of eminent citizens.

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Little Symphony Re-Engages Schick

The Little Symphony of Montreal has recently concluded its seventh regular series, the first since George Schick took over as permanent conductor. His contract has been renewed for next season. There is no question that the last year was the organization's best to date. His task consisted in creating, in a short time, out of an ensemble whose members he had never seen or heard before, an orchestral body that, according to the opinion of Montreal critics, has become one of the most valuable assets in the city's musical life. He has made it possible for us to hear music seldom played elsewhere. Programs this season ranged from Corelli to Respighi, Bach to Brahms, Mica to Martinu, Handel to Britten, Lully to Poulenc.

Mr. Schick's choice to lead Les Concerts Symphoniques of this city in two concerts this year, when Charles Munch was ill, also testified to his popularity here. DR. WALTER SCHMOLKA.

Jacques Singer Booked for Three More Years in Vancouver

VANCOUVER, B. C.—After two years as Musical Director of the Vancouver Symphony Orchestra, Jacques Singer has been appointed to continue as its director for the next three years. During the past season the orchestra gave 48 concerts in Vancouver and seven out-of-town events. In many cases there were sold-out houses. Mr. Singer last season introduced two new features with the Symphony Orchestra, the Panto-Pacific Ballet Company, a local Vancouver organization, and established a permanent Vancouver Symphony Chorus.

JACQUES SINGER, conductor of the Vancouver Symphony Orchestra. (Photo by Heinz, (N. Y.)

The 1949-50 schedule calls for 12 subscription concerts in the Orpheum Theatre, with a capacity of close to 3000. The guest artists include Yasha Davidoff, American basso assisted by the Vancouver Symphony Chorus in excerpts from Boris Godounoff; Sidney Foster, Alexander Uninsky, Jan Cherniavsky, pianists; Joseph Fuchs, violinist; Mendelssohn's Elijah and the Brahms Requiem will be given in two programs. All concerts will be broadcast over the Trans-Canada network of the CBC. Also scheduled are 23 Popular Concerts sponsored by the British-American Oil Company, five Children's programs and five University Concerts, with out-of-town concerts in Victoria, Nanaimo, and other communities where arrangements are not yet completed.

San Carlo Closes 38th Tour

During its 12-day engagement, May 4-15, at the New York Center Theater, the San Carlo Opera played to capacity houses, with standees at all of the 16 performances and many turned away at the box office, according to a statement from the company's management. New young singers were included in the cast, and conductors introduced to New York were Leo Kopp and Pasquale de Anfelis. The third batonist was Anton Coppola. This season closed the 38th transcontinental tour of the San Carlo forces.

Toronto's Orchestras in Active Year

Toronto

Plans for Toronto summer and fall seasons promise well for the city's important cultural institutions. As usual, the Summer Promenade Concerts by the Philharmonic Orchestra in the Varsity Arena are being held weekly between May and October, with a fine list of guest conductors from both the Dominion and the United States, and important artists as soloists at virtually every program.

This summer there will be 22 Thursday "Proms." Dr. Frieder Weissmann conducts the first four concerts with Mark Hambourg, pianist; Uta Graf, soprano; Jane Pickens, soprano; and Marina Svetlova and Robert Roland, ballet dancers, assisting. Dr. Heinz Unger conducts the next four concerts with Donna Grescoe, Canadian violinist; Kenneth Spencer, basso; Lubka Kolessa, Canadian pianist; and the Volkoff Canadian Ballet on the programs. On June 30 and July 7 the "Proms" will be conducted by Sir Adrian Boult, of the BBC, with Carmen Torres and Mary Bothwell, sopranos, as soloists. Other conductors to be presented include Andre Kostelanetz, Victor Kolar, Guy Fraser Harrison, and Sir Ernest MacMillan. Many other soloists will also appear.

The Toronto Symphony Orchestra, conducted by Sir Ernest MacMillan, and with Paul Scherman as assistant conductor, reached new heights in the season recently concluded. For the regular subscription concerts next winter, soloists will include Myra Hess, Elman, Moiseiwitsch, Menuhin, Arrau, Fournier, Bela Boszormenyi-Nagy, William Kapell, Brian Sullivan, Herta Glaz, William Steinberg (guest conductor), and Ginette Neveu.

A total of 76 concerts by this orchestra were heard in the past year. The Subscription Series of twelve pairs of Tuesday and Wednesday events attracted near-capacity audiences. Soloists included Geza de Kresz, Szigeti and Heifetz, violinists; Ida Krehm, Malcuzynski, Clifford Curzon and Artur Rubinstein, pianists; William Primrose, violist; Eileen Farrell, soprano; Marcel Grandjany, harpist, and Dr. Fabien Sevitzky as guest conductor.

"Pop" and Student Concerts

The 26 Friday "Pop" series, despite a mid-season falling off in attendance, finished well ahead of last season in the total number of ticket sales. One hour of these concerts goes out from coast to coast through the broadcast sponsored by the Robert Simpson Company, Ltd. Many outstanding soloists were heard on the "Pop" series.

In addition, 14 Student Concerts included a series of five for grade seven and eight children sponsored by the Toronto Board of Education. Five full length evening programs with soloists were given for high school students, and four children's events were heard in conjunction with regular concerts in Kingston, London and Hamilton. The season included four appearances with the Mendelssohn Choir, which listed Walton's Belshazzar's Feast, two performances of Handel's Messiah and the Bach B minor Mass, all under the direction of Sir Ernest.

The Royal Conservatory of Music has given a fine series of performances by its Opera School this season, latest of which was La Boheme, with Nicholas Goldschmidt as conductor and Herman Geiger-Torel as stage director. The annual closing concerts of the Conservatory featured excellent solo performances by students with the orchestra, as well as the world premieres of Harry Somers' Piano Concerto with the composer as soloist, and of a Symphonic Suite by Harry Freedman, and the first Toronto hearing of Symphonic Variations by Clermont Pepin.

Music in other Centres

In other centres throughout Canada much activity is reported. . . . The Halifax Conservatory of Music Opera School will present Don Giovanni during the 200th Birthday Celebrations of that city. Performances will be given in the Dalhousie Gymnasium and several outdoor ones in the historic Citadel, Marris Vetra directing. . . . In Kitchener and in Waterloo, which have a joint symphonic orchestra, the season closed on May 20 with a student concert. . . . In Vancouver, Albert Steinberg, conductor and violinist, recently founded the "Friends of Chamber Music," which last month offered the last of four concerts. Attendance has grown from 175 to 300 for this series. The Vancouver Junior Symphony gave its annual spring concert, including Virgil Thomson's suite, The Plough That Broke the Plains. . . . In its ninth year the Montreal Opera Guild staged Verdi's Otello in His Majesty's Theatre, May 11 and 13. Principals were Astrid Varnay, Frederick Jagel, Hugh Thompson and Herta Glaz. . . . Ethel Stark continues her fine work with the Montreal Women's Symphony, which recently welcomed a return of its first soloist, Lea Luboshutz. . . . The McGill Chamber Music Society of Montreal closed a series of six concerts, with Douglas Clarke, dean of the University faculty of music, as soloist. The Montreal Elgar Choir appeared under B. E. Chadwick, with Kenneth Meek as organist, in Notre Dame Church, giving the Ave Verum and Requiem of Mozart; soloists were Mina Grant, Armonde Davis, Ken McAdam and Harry Maude.

JOSEPH A. WHITMORE.

Ottawa Philharmonic Orchestra Features Young Soloists

OTTAWA.—A new feature of the activities this season of the Ottawa Philharmonic Orchestra, Dr. Allard De Ridder, conductor and commentator, was an enhanced interest in young talent, both from abroad and locally. Two young winners of the Spring Music Festival at Ottawa, Karl De Plessis, pianist, and Dorine McCurrie, coloratura soprano, were given the opportunity of appearing with the full orchestra on April 6. Donna Gresco was also a recently featured artist with the ensemble. Another new feature this season was the orchestra's first High School concert.

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Brazil Applauds Bartok Concerto, Foreign Artists in First Visit

By CEICAO DE BARROS BARRETO

Rio de Janeiro

OUTSTANDING in importance in this still young season was the South American premiere of Bartók's Third Concerto for Piano and Orchestra, which had György Sandor as soloist with the orchestra of the Teatro Municipal, conducted by Francisco Mignone. This was in the series of the Associaçao Brasileira de Concertos, which maintains a high standard of programs.

The music of Bartók is not well known to Brazilian audiences, and this work, not quite completed by that composer at his death (the last measures were supplied by his friend and pupil, Tibor Serly), aroused much interest. As North American audiences are aware, Bartók's score, deeply rooted in Hungarian folk melodies, maintains a special flavor. Sandor gave a superb interpretation, exhibiting a dazzling technique, imagination and depth, a subtle touch, combining rhythmic precision with a great variety of colors. Mignone and his orchestra devoted their best efforts to the eloquent reading. The audience responded enthusiastically, and soloist and conductor took several bows.

Other items in the program were Mignone's Festa Dionisiaca, given a colorful performance, and Tchaikovsky's Concerto in B flat minor, to which Sandor as soloist gave a brilliant and expressive version well supported by the orchestra.

Aeschbacher in Local Debut

The Swiss pianist Adrian Aeschbacher, in his first visit to the Americas, was presented in two recitals at the Teatro Municipal, under the sponsorship of the same Association. He proved a musician of great sensitivity and introspection, rather than a virtuoso. Although displaying good command of the keyboard, with perfect digital technique, he always maintains a distinct sense of line and deep expressiveness.

Aeschbacher, formerly a pupil of Emil Frey and Arthur Schnabel, devoted one of his recitals to Beethoven's Sonatas, and the other included, besides Beethoven's Sonata op. 31, Schubert Impromptus and his Wanderer Fantaisie, Schumann's Etudes Symphoniques, and two short pieces by Villa-Lobos. His readings of Beethoven were marked by utter sincerity and deep insight, although for some listeners his interpretation seemed to be too personal and romantic. He also performed in other towns of Brazil and will be heard elsewhere in South America.

Nikita Magaloff Hailed

The pianist Nikita Magaloff made his bow to Brazilian audiences at the Teatro Municipal in the series under the management of Dante Viggiani. His introductory program ranged from Haydn's Sonata in F major, Beethoven's Sonata in F minor, op. 57, and groups of Schubert, Chopin to Villa-Lobos and Stravinsky works. During the very first number of his well-balanced program, one felt the presence of a real musician and a pianist of a high order. The Beethoven Sonata, a favorite of pianists this year in Rio, was impeccable technically and showed understanding of the composer's meaning. The Chopin group had all the poetic expressiveness required, and displayed fleet pianissimos and effortless mechanics. Mr. Magaloff gave a superbly colorful version of Stravinsky's Petruchka, and featured Villa-Lobos' Tres Marias, graceful miniatures. An overwhelming ovation rewarded the pianist.

SOUTH AMERICAN PREMIERE . . . György Sandor playing Bartók's Third Piano Concerto with the Municipal Theatre Orchestra in Rio de Janeiro under the baton of Mignone. (Photo by Jivert, Rio.)

Magdalena Tagliaferro's first recital this season in Rio was also heard in the Viggiani series at the Teatro Municipal. Her program included Schumann works, Beethoven's Sonata in F minor, Bach-Liszt Fantaisie and Fugue, and modern works. She evinced vigorous dexterity and mastery of the keyboard, although in the Bach and Beethoven numbers her approach was prevailingly cerebral, the tone brittle, percussive and hard in the loud passages. In Schumann, Debussy, Ravel, Poulenc and Villa-Lobos works, however, the pianist gave interpretations of high order, with much inner warmth, finger dexterity and nicety of details.

Jeanine Andrade Bows

The Cultura Artistica in its series presented the French violinist, Jeanine Andrade, in her first visit to Brazil. Mlle. Andrade proved herself a violinist of more than usual equipment, and her commendable artistry, matched by a beautiful poise, won the audience from the first moment she performed. Brilliant virtuosity, warm and full tone, and genuine musicianship were disclosed in the Vitali Chaconne, and Franck's Sonata was played with fluency, good phrasing and interpretative gift, though one might have desired a greater sense of style. Saint-Saens' Rondo Capricioso, Szymanowski's La Fontaine d'Arethuse, and Wieniawski's Polonaise Brillante were performed with technical security, interesting color variety and consistently fine tone. She was assisted at the piano by Nicolas Astrinidis.

The pianist Felicia Blumental, now a naturalized Brazilian and a fervent interpreter of this country's music, in her recent tour in Europe included in her programs many works by Villa-Lobos, Mignone, Guarnieri and Fernandez. In Zurich she played an all-Brazilian recital under the sponsorship of the Brazilian Embassy. She is a first-rate instrumentalist, equipped with polished technique and evidencing clear musical conception of her scores.

The young pianist Mauda Leal de Barros made her debut in a recital at the Brazilian Press Association with a program including works by Bach, Beethoven, Mendelssohn, Schubert, Debussy, Chopin, Rachmaninoff, Fernandez and two pieces by Oscar Adler in first hearing. She revealed musical gifts and scholarly approach as well as finger dexterity and expressiveness. A large audience greeted her heartily.

Student Music Groups Heard

Besides the concerts by local musicians and artists from abroad in Rio and other States of Brazil, an increase of musical development is being achieved through the initiative of students in collaboration with teachers in extra-curricular work. Outstanding is the work done by the Orquestra Universitaria led by Rafael Batista, which includes some 80 student players. It was organized in 1944 and has given a number of concerts. Its aim is to acquaint students with symphonic literature, train baton aspirants, and give young pianists opportunities to appear as soloists.

Another group of students formed an opera workshop under the title of Teatro Experimental de Opera and has staged Puccini's La Boheme, Madame Butterfly and Verdi's La Traviata.

A Bach Choir recently organized by students, offered a performance of one of that master's cantatas, and if the result was not quite convincing, it meant much for the efforts of the young musicians.

Mexico Honors Ponce's Memory; Symphony Disbandment a Shock

By VERNA CARLETON MILLAN

The first anniversary of the death of Manuel Ponce, Mexico's beloved composer, was commemorated with a number of events. The most important was the memorial concert at Fine Arts Palace on April 24 with Charlotte Martin, American pianist, as guest star. Miss Martin has played in Mexico several times before; the fact that she was born in this country might be considered an unusual factor in her favor as far as Mexican audiences are concerned.

But this artist can hold her own among the best young pianists. Her playing of Ponce's Concerto for Piano and Orchestra was a delight that would undoubtedly have enchanted the composer could he have heard it. She was assisted by the Symphonic Orchestra of the National Conservatory directed, very intelligently indeed, by José Pablo Moncayo.

That afternoon a large group of the friends and former pupils of Ponce met, in a simple ceremony, to place flowers on his tomb. The National Radio Hour at ten in the evening devoted its entire broadcast to his music heard over every Mexican local and short-wave station. The most impressive, perhaps, of the several homages was the broadcast of an interview with Ponce that fortunately had been recorded by a Mexican radio announcer when he interviewed the composer some five or six years ago. It was touching to hear his own voice relating his struggle to attain success, and to hear him play on the piano a few excerpts from his music that he considered most characteristic.

Symphony Orchestra Disbandment Jolts

The news that the Mexican Symphony Orchestra has been officially dissolved by Carlos Chavez came as a great shock to Mexican music-lovers, even though it was not entirely unexpected to those who were aware of all the economic difficulties facing this organization. Its loss, however, is nothing short of irreparable. This year, for the first time since 1928, there will be no symphonic season with Chavez wielding the baton in his dynamic and unique fashion. He has announced his intention to devote all his time to composing—from one standpoint an excellent decision. But the orchestra had built a reputation over years, both nationally and internationally. The reasons for dissolving it are still not too clear. Most of the musicians are already incorporated in the Orchestra of the National Conservatory, but it will take years for this new organization to achieve the prestige of the Mexican Symphony.

In reviewing its record of achievements we find, for instance, that the Mexican Symphony Orchestra was directed by such distinguished guest conductors as Stravinsky, Ansermet, Beecham, Golschmann, Goossens, Hindemith, Klemperer, Milhaud, Mitropoulos, Monteux, Pittaluga and Wallenstein.

The list of soloists, over a period of 21 years, is too long to be included here but it is important to mention a few like Claudio Arrau, Robert Casadesus, Aaron Copland, Emanuel Feuermann, Zino Francescatti, Louis Kaufman, György Sandor, Jesus Maria Sanroma, Andres Segovia, Albert Spalding, Joseph Szigeti, and Alexander Uninsky.

Currency Problems Acute

Unfortunately, the economic situation in Mexico, always precarious, has taken on a more acute phase with the most recent drop in the Mexican currency which now stands at 7-1, in relation to the American dollar. This is all very fine for tourists who want to visit Mexico and find themselves, at the exchange, in possession of an imposing handful of pesos for every dollar, but the effect on music has been disastrous indeed. How can an ever-dwindling currency be expected to cover the salaries of imported directors and guest stars, to say nothing of the soaring cost of living within Mexico itself?

The Symphonic Orchestra of Mexico has not been the only victim of economic difficulties. The 1949 Cultural Crusade organized by the Daniels Concerts has failed to materialize so far. The Russian Ballet of Alicia Alonso, with Igor Youskevitch as premier danseur, which played to full houses in February, nevertheless ran into all kinds of trouble which motivated a sharp exchange of letters in the Mexican press between the members of the ballet and the management. Ruggiero Ricci, who followed as an attraction, was certainly one of the finest violinists heard here in years, but the public in large part did not attend the concerts. Cassado, Menuhin, Segovia, and a list of other stars who were announced for this spring are still pending.

Conservatory Orchestra Series

The Symphonic Orchestra of the Conservatory gave a spring season from February to April, at the Fine Arts Palace under the direction of José Pablo Moncayo, with Luis Sandi, Salvador Ochoa and Luis Herrea de la Fuente as guest conductors. The programs were for Mexico, highly original and fresh, featuring music that is seldom heard here, such as the Suite d'Orchestre of Honegger, played for the first time in this country. Works by Haydn, Beethoven, Mahler, Corelli, Satie, Ravel, Shostakovich, were also played. The musicians are well trained and did admirably for an orchestra in the process of organization. Unfortunately, the public response to this praiseworthy effort has not been what it should be under the circumstances.

National Opera Plans

The National Opera was to begin its new season on May 24, with Rigoletto, starring Leonard Warren. Traviata, Faust, La Boheme, Mignon, The Barber of Seville and Werther are some of the operas that will follow. This year the Opera is importing most of its stars directly from Italy. A young baritone from La Scala, Gianni Poggi, will make his Mexican debut in Rigoletto; the lyric soprano Onelia Fineschi will have the leading roles in Traviata, Boheme and Faust which in the past went to American singers. It is not only symphonic music that is feeling the economic pinch.

In the opinion of many, if Mexico hopes to preserve some semblance of musical life, it must rely more and more on government subsidies, providing of course that they can be obtained.

MRS. CARLOS J. TORRES, president of the Pro Arte Society of Puerto, in her living room. The group sponsors annual concert series in which noted artists appear. (Photo from Hamilton Wright Organization, Inc.)

MUSIC THRIVES IN PUERTO RICO

Mrs. Carlos J. Torres, president of the Pro Arte Society, of some 1,300 members, heads an association active in music. The organization annually brings to the island 12 to 16 artists for recitals in the Theater of the University of Puerto Rico at Rio Piedras, suburb of San Juan. Founded in 1932, the group at one time had to turn to the Government for financial help but since its reorganization in 1937 has achieved its goals of securing a growing membership, presenting noted artists, and raising funds for a new concert grand. J. M. Sanroma, noted pianist from that country, aided the cause with his concerts. Recently Station WIAC in San Juan has contributed a weekly period to the society. Similar groups have been founded in other towns—Ponce, Mayaguez, Arecibo and San German, each giving three or four concerts a season. The Society provides a music scholarship for a student each year; at present Delia Colderin is at the Manhattan School of Music in New York through a combined Pro Arte and Government scholarship.

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CELLIST

Hungarian Quartet

The Mannes Trio
LEOPOLD MANNES, Piano
VITTORIO BRERO, Violin
LUIGI SILVA, Cello

Paul Wittgenstein
PIANIST

BOSTON

Fiedler Launches "Pops" Series; Britten Piano Concerto Heard

By JULES WOLFFERS

Boston

THESE are the days when music lets its hair down in the Hub, when tables and chairs replace the rows of seats in Symphony Hall, when the walls are colored in after-season green. These are the days, or rather, nights, when marches, waltzes and some popular tunes mix it up, quite agreeably, with symphonies and concertos. These are the nights when the iron-grey pompadour and decisive beat of Arthur Fiedler can be seen behind the flower-embanked podium. In short, "Pops."

That magic name, "Pops," often imitated, never equalled, is the lodestone that draws large audiences night after night. Its 64 years of existence have made it a pleasant tradition while Arthur Fiedler's 10 years' leadership has brought to the Boston Symphony junior partner, many exciting performances, some notable premieres, and a list of distinguished soloists.

This year the season started May 3 with a typical opening night arrangement of program—a Coates March, Auber Overture, Red River Jig by Benjamin, the Saint-Saens Bacchanale from Samson and Delilah for first group: in the traditionally heavier second set, Lord Berners' Suite from the Triumph of Neptune, Rosenkavalier Waltzes by Strauss, Borodin's Polovetzian Dances (nearly always, music in the second group is regular symphonic fare of the lighter kind); the final list included selections from South Pacific, Farnon's Jumping Bean (a novelty tune) and Espana Cani by Marquina-Gould.

At this writing there have been 18 programs. The most notable premiere was the first Boston hearing of Britten's Piano Concerto No. 1, played by that fine pianist and frequent Pops soloist, Bernhard Weiser. The performance, both from soloist and orchestra was excellent, but the work itself is of uneven quality. The opening Toccata does not quite come off, the second movement Waltz is over-precious and somewhat self-conscious. The last two movements sounded the best at first hearing—a beautifully-shaped Passacaglia (titled Impromptu), and a closing march that pokes some gentle fun at an eminent Russian composer.

Solo and Special Nights

As usual, pianists almost monopolize the solo assignments. A young Chinese Miss, Tung Kwong-Kwong, has played the Grieg twice. Yes, the Rhapsody in Blue is still with us, as is Leo Litwin to provide the keyboard part. Other concertos heard include Mozart D major, Frank Ramseyer, Mendelssohn G Minor, Gerson Yessin; Schumann, Denise Bacon; Rachmaninoff No. 2, Robert Frazer; Franck's Symphonic Variations, Donald Currier; the composer, Alexander Steinert, was present to play the piano part of his own Concerto Sinfonico.

So it will be seen, piano rules the roost, but we do get a little variety from time to time. Norma Farber sang a Puccini aria, and various orchestra members have made contributions—notably, Pops concertmaster Alfred Krips, Jacobus Langendoen, cellist, and Roger Voisin, trumpet. Further variety was offered by the choral organizations of the various New England schools and colleges which had Pops "nights," including Dartmouth (Paul Zeller), Smith College (Iva Hiatt), Regis (Catherine Grimes), Colby Junior College (Florence Barbiers), Lasell (George Sawyer Dunham), and M.I.T. (Klaus Liepmann).

At Harvard Night Malcolm Holmes '28, and G. Wallace Woodworth '24, shared conducting honors, with Karl Kohn soloist in the Franck Symphonic Variations, and, of course, the Harvard Glee Club.

For diversity, Bowdoin has set the mark this year. Fiedler started the evening with Wagner, Copland and Saint-Saens, followed by the Bowdoin Brass Ensemble. Then came Marjory and Frederick Tillotson in the Mozart Concerto for two pianos in E-flat. Mr. Tillotson returned to lead his Glee Club, which, in turn, gave way to the "Meddiebempsters." In Mr. Fiedler's final group, back came the same Meddiebempsters for a set of comic songs, nicely topped off, in conclusion, with a Bowdoin College Medley.

Late Spring Recitals

It took the tag-end of the season to give recital devotees one of the most enjoyable programs of the year—the Jordan Hall debut here of Elena Nikolaidi. The Greek contralto rates superlatives for her remarkable artistry and magnificent voice. Jahn Behr was an excellent accompanist for this Richmond-sponsored event.

The Canadian pianist, Freda Trepel, also made her initial Boston bow in the same hall and under the same management. The recitalist disclosed enough temperament and strength to warrant high hopes for her future.

Ted Shawn has always been a Hub favorite and a large audience was present to welcome and applaud the dancer at Jordan Hall. With Holly Howard and Billy Ross in supporting roles, a full evening's entertainment resulted. The music was under Dr. Sidney Cahan's direction and several of the compositions were from his pen.

Scholarship Fund Concert

Two soloists were presented by the Crescendo Club of Boston for its Jordan Hall Scholarship Fund Concert. With Edward I. Adelman conducting the Weltman Orchestral Society, Eleanor Siranossian was heard in the Bruch G minor Violin Concerto. Lorraine Ippolito DiGregorio, coloratura soprano, disclosed a voice of exceptional quality in a well-chosen group which included the first Boston hearing of the Cantilena from Bachanias Brasileiras by Villa-Lobos with Ethel Durant at the piano. Works by Weber, Beethoven, Tchaikovsky, Gounod, Repper and Weltman were the purely orchestral numbers. Soloists, orchestra and conductor were all well-received by a good sized audience.

Elsewhere in New England, the Rhode Island Philharmonic Orchestra, Francis Madeira, conductor, played Bach, Mozart, Shostakovich, Arnell and Beethoven in its third tour of the season through Providence, Westerly, Woonsocket, Pawtucket and Newport.

BERNARD KRITZMAN, 15-year-old Boston pianist, left, is congratulated by Conductor Paul Cherkassky after his acclaimed first public appearance in the Khatchaturian Piano Concerto with the Civic Symphony at Jordan Hall.

Stadium Concerts Add to Roster

Besides those conductors and soloists already announced, several new, ones have joined the roster of the concert offerings at the Lewisohn Stadium, in the 32nd season which opens June 20. Jose Iturbi will appear as conductor and soloist on July 4; Alton Jones, pianist, will be soloist at a concert in the third week; Ellabelle Davis, soprano, on Aug. 1; and Whittemore and Lowe on Aug. 11. For the Viennese Evening on July 16, soloists will be Marita Farell, soprano, and Kurt Baum, tenor, both of the Metropolitan Opera.

Chotzinoff Joins RCA-Victor

Samuel Chotzinoff, general music director of the National Broadcasting Company, has been appointed musical director of RCA-Victor Red Seal Records. He will continue in his NBC position. Constance Hope will be assistant to Mr. Chotzinoff in the Red Seal organization and will remain as manager of Red Seal artists' relations.

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By WILLIAM A. TAYLOR

Controversy Marks Campaign for Better Radio Music

MUSICAL COURIER'S campaign for more and better music programs of both the serious and lighter type on nationwide radio networks has aroused heated controversy in the last few weeks. Vigorous opinions have been expressed by persons in various walks of life who are regular radio listeners. Many believe that a great deal could be done to improve the quality and number of these offerings. They raise the thorny question of sponsorship, attracting listeners and arousing them to the point of expressing their preferences to radio executives. A strong reaction has been encountered—as was natural—on the part of the radio executives themselves, who in some cases make a spirited rejoinder to the idea that worthwhile radio programs have declined in quality and numbers. Leading radio department editors of newspapers have commented as well in their columns.

It is the hope of the Musical Courier that this campaign will give an impetus to more programming of constructive sort and excellence in performance, as expressed in sponsored programs "packaged" in most cases especially for radio.

Letters expressing various vital angles of the "Good Music on Radio" theme are printed here, among many which have reached this publication's offices in the last few weeks.

Applause from Chicago Station

WXRT FM Station,
Chicago, Ill.
May 17, 1949

To the Musical Courier:

WXRT welcomes your current endeavors to keep classical music firmly entrenched on the air. We feel that next to actually presenting this music on radio programs, yours is the most constructive step taken thus far.

Our interest in your work stems from the fact that for the past eight months—since our inception, in fact—we have been programming classical music exclusively as the enclosed program brochure will show. Our efforts have been enthusiastically applauded by the lovers of good music in this area.

Contrary to your experiences, we have found that these people will write, either offering constructive criticisms and suggestions or to encourage us in our work. Many of these people say that they had never before written to a radio station simply because there was nothing offered which inspired them to do so. Our mailing list has increased from a little over 200 to well over 5,000 in less than three months' time.

This sort of encouragement has prompted us to expand our schedule so that beginning on Monday, May 30th, Memorial Day, we will bring to our audience classical music exclusively, from 7:45 in the morning until midnight, seven days a week, 52 weeks each year.

We are particularly pleased that our decision coincides with your announced campaign. If we can be of assistance to you, please feel free to call upon us at any time.

Sincerely,
Station WXRT,
ROBERT O. MILLER.

Mark Woods Calls Campaign "A Worthy Effort"

American Broadcasting Co., Inc.
New York 20, N. Y.
May 11, 1949

To the Musical Courier:

Your campaign in the cause of good music is a worthy effort. The direction of programming is constantly influenced by public demands, and an articulate public in support of good music can further influence its use.

You say that "good music on the air has been steadily declining . . ." On the contrary, a comparison with ABC's schedule for 1945 shows a marked increase in the number of periods devoted to good music. In 1945 our outstanding programs of this type were the Ford Symphony, the Boston Symphony, the Metropolitan Opera, Piano Playhouse, Tea and Crumpets, and classical music on Sunday morning. This past year, we have carried the Detroit Symphony, the Metropolitan Opera, Metropolitan Auditions of the Air, Let's Go to the Met, Milton Cross Opera Album, the Fine Arts Quartet, Piano Playhouse, Tea and Crumpets, Music of Today featuring Chamber music compositions, a String Ensemble, and an hour and a half of recorded classical and semi-classical music on Sunday mornings, among others.

As a mass medium we have been constantly aware of our responsibilities to the public in balancing our programming to appeal to all tastes. Good musical programs have always had a discerning and selective audience, but by comparison, a small audience. Although reception has never been great, the desirability to render this service on the part of the network has been constant and will continue to be so. In proportion to the listening audience to good music, we carry a generous share of such programs. Your efforts in this direction should help increase the interest shown in our present programs.

Since radio's inception, public service programs, including forum discussions, great music, programs of medical and scientific information, etc., have, I believe, helped immeasurably in raising the cultural standards of the nation. I don't believe the listeners' interest has declined in the matter of good music, but I believe it can be increased.

Sincerely,
MARK WOODS, *President.*

HAVE YOU WRITTEN TO YOUR FAVORITE RADIO STATION?

Radio executives, program directors, advertising agency heads are waiting to hear from you as to whether you like the broadcast music programs they have arranged. If you are not satisfied with the musical fare that is poured into your living room daily—and nightly—why not address a few lines to the stations and ask for the kind of music you would LIKE to hear? And . . . KEEP ON ASKING! One of the basic principles of making known one's wishes—as radio officials are the first to acknowledge—is REPETITION.

Cott Says "Sponsors Are Willing If . . ."

Station WNEW
New York, N. Y.
May 16, 1949

To the Musical Courier:

I must disagree with your basic premise that there is a decline in the amount of good music on the air. I think the statistics will prove otherwise. As in all things, supply must equal demand or else the project is doomed to failure. Based on my experience and studying all possible surveys of relative popularity, it seems fair to state that radio supplies a full quotient of the good music ingredient. There are some of us who have already given up their lease on the ivory tower, and still others who need to be dispossessed.

The "good music community" is not sufficient to supply a twenty-four hour schedule of the classics in every area of the country. A possible fault is that the music groups are much too precious, too white collar and tails. If the classics are to become a mass medium, it needs radio to function as its press agent rather than as its maiden aunt. Too many persons are frightened away from a classical music show by the pontifical approach—continuity that comes straight off a composer's tombstone. The purists raise their hands and cry alarm, but never bravo.

Ratiowise, classical music shows receive fewer responses from listeners than any other. As far as sponsors are concerned they would foot the bills for a program of thirteenth century madrigals if enough people would listen. This is a case of a little wanting a lot. This small group could be an enthusiastic nucleus, but they must not display snobbery when popular approaches to the classical are offered. Instead, they should support them.

TED COTT,
Vice-President and Program Director.

NBC Executive Lists Chain's Achievements

National Broadcasting Co., Inc.
New York 20, N. Y.
May 9, 1949

Dear Mr. Taylor:

. . . I have read your comments with interest and with a good deal of surprise. I certainly cannot agree that the broadcasting of good music "has been steadily decreasing during the past five years and particularly during the season which is just ending." The following tabulation,* which compares NBC programs of classical and semi-classical music during the 1943-44 season with those for the 1948-49 season reflects an increase, rather than a decline in the broadcasting of this type of music, and as I think you will agree, this network has always placed particular emphasis on the inclusion of serious music in its schedule.

1943-44	1948-49
SYMPHONY ORCHESTRAS	
NBC Symphony	NBC Symphony
Orchestras of the Nation	Boston Symphony Rehearsals
Music of the New World	Orchestras of the Nation ("Pioneers of Music")
	Boston Pops Orchestra (RCA Victor Show)
BANDS	
U. S. Service Bands	U. S. Service Bands
	Cities Service Band
SOLOISTS WITH ORCHESTRA	
Telephone Hour	Telephone Hour
Voice of Firestone	Voice of Firestone
American Album of Familiar Music	American Album of Familiar Music
	Harvest of Stars
MISCELLANEOUS	
NBC String Quartet	NBC String Quartet
Organ Recitals	Organ Recitals
First Piano Quartet	First Piano Quartet
	Bach Aria Group

Apart from the above series of weekly programs, we continue to have a large number of occasional broadcasts by outstanding choral organizations, particularly at Christmas and Easter time; and I might point out a very significant addition to our musical activities made within the past five years, namely, the presentation of complete operas under the direction of Maestro Toscanini.

In television, too, serious music is assuming increasing importance. Many of the NBC Symphony concerts have been telecast as well as broadcast, including the recent concert performance of Aida. Experiments are now being conducted in adapting operas for video presentation, with costumes, scenery, and action, as in this season's telecasts of the last act of La Boheme and Menotti's Old Maid and the Thief. As you will doubtless recall, we recently commissioned Mr. Menotti to write an opera specially for television.

We appreciate your interest, and that of the New York Federation of Music Clubs, in stimulating a more tangible

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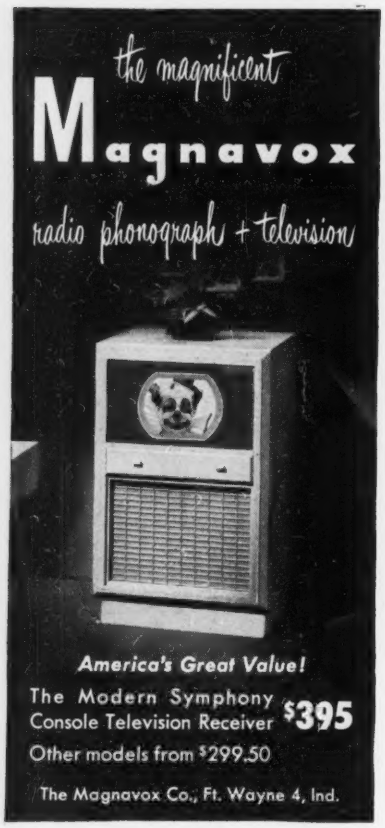
*Mr. Denny's tabulation neglects to give figures comparing the number of serious music programs in the years 1944-5, 1945-6, 1946-7 and 1947-8 with those in 1948-9—particularly the ratio of those in the present year with those of the immediately preceding ones.—Ed. Note.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response on the part of music lovers to the broadcasting of serious music. I believe the record shows that we are too keenly aware of the value of music to the public to relegate it to a subordinate position in our program structure.

Sincerely,
CHARLES R. DENNY,
Executive Vice-President.

Mutual Wants to "Reflect Wishes of Listeners"

Mutual Broadcasting System, Inc.
New York 18, N. Y.
May 23, 1949

To the Musical Courier:

. . . Network programming tries to reflect the wishes of its listeners, and one of the best ways for the Program Department to find out what listeners really like, is to be able to read mail regarding the various programs.

Thank you very much for your interest in Mutual.

Sincerely,
JACK PAIGE,
Manager, Program Operations.

Objections of a Manager

National Concert and
Artists Corporation
New York 22, N. Y.
May 19, 1949

Dear Mr. Taylor:

I was intrigued by your article in the Musical Courier issue of April 15 making an appeal for more "serious" music on the air as well as by the thoughtful comments of so many representative people in the musical field in your issue of May 15. I say "intrigued" advisedly because there can be no quarrel with the premise of your article and with the worthwhile purpose of your campaign. What intrigued me most were the contradictions in a number of statements contained in both of your articles and those letters.

It must be a pure coincidence that your second article and the letters in the issue of May 15 coincided and, in fact, appeared on the same page as the first Musical Courier award to a radio program. This award was given to one of the outstanding artists under our management, namely Robert Merrill, baritone, in the development of whose career I played some important part. I do not quarrel with your citation but I know too many musicians who would feel that the *first award ever given by the Courier might have gone to a program of greater classical quality.* Please understand this is not my opinion. It is a corollary of your stressing the word "serious" music. I don't think the majority of music listeners or music lovers, whichever you wish to call them, would place the RCA-Victor Show in the category of serious music. It has been (I say "it has been" because unfortunately it leaves the air on May 22) a very fine program but distinctly of a popular nature. In fact, too many people have complained to me on two points. Why should the RCA-Victor Company, which represents on records the greatest artists and the greatest music in the world and why should Robert Merrill, a Metropolitan Opera baritone of great distinction in the concert field, devote their programs to tidbits designed to promote the sale of records, such tidbits ranging from the "Bumble Bee" to the "Whiffenpoof" song?

Whether I agree with this contention or not is immaterial. But it brings me to the point of this letter. I cannot agree either with you or your letterwriters that our radio "moguls," whether they are chain executives or agency executives, neglect serious or any other music in any way. Let us first take a look at the contradictions which I mentioned above. Mrs. Knox, in her letter, states that when CBS cancelled its Invitation to Music series, only one letter and one postcard were received in protest. Mr. Zirato, on the other hand, speaks about the "number of letters received by the Philharmonic Symphony and CBS regarding the regular Sunday afternoon broadcasts." Either the music lovers are articulate or they are not.

From the above two contradictory statements it would seem to be a draw. Is it not safer to assume that the *Invitation to Music series came at such an ungodly hour that very few people were able to listen to it and therefore such an insignificant number of protests?* I venture to say that if these two protests were compared with the number of letters received by the Philharmonic Symphony, as regards their respective ratio to their Hooper ratings, it would be just about what a statistical table would indicate.

Let us continue with the contradictions. You seem to think that good music broadcasting is declining and yet Mr. Barzin states that the quality and quantity of music programs in America is *far above* the average of other countries. Having travelled a great deal myself and studied musical conditions in various countries, I must give preference to Barzin's statement rather than yours.

Mr. Henry Woodhouse in his letter deplores the neglect of many families as regards *Saturday programs.* Unfortunately he picked the wrong day. Any starved music lover on at least 16 Saturdays a year (more than 25% of the Saturdays in the calendar) can sit down at 2 o'clock in the afternoon and get musical indigestion by listening for five hours or more to the Metropolitan Opera broadcasts followed by the NBC Symphony with Toscanini, or other conductors. Surely five or six hours of this music alone, out of a 16-hour broadcasting day, is not too bad a slice.

The gist of the situation is contained in your original article in which you cite all the factors which determine the proportion of broadcasting activity contributed to good music, whether serious or popular. The main point is that from the beginning we have adopted and we believe in the private use of the radio waves. In most other countries broadcasting is under government control with very little or no commercial sponsorship and I venture to say that their average of good music on the air is much smaller than ours. I firmly believe that our radio executives and sponsors sincerely try to give the public what it wants even though they must have regard for the return on the investments and for the dividends of the stockholders. It is your own estimate that in a country of nearly 150 million people, radio listeners are estimated at perhaps 30 million. The one estimate that is missing is as to how many of these 30 million want to listen to music. Whether we believe in ratings or polls, we must accept their samplings to same extent. My estimate would be that not more than 10% of the 30 million people want to hear good music. It stands to reason that more people prefer comedy to counterpoint, baseball to Brahms, football to Flotow, boxing to Bach. If in the course of a summer's day some three million people go out to parks to witness baseball games throughout the country (this is purely a guess of mine), I venture to say that this number should be multiplied by ten and you will find the number of people who want to listen to these games on the radio or see them on television. If in the course of a winter's day, a half million people throughout the country (again just a guess) go to concerts and opera, it is safe to assume that ten times as many people want to listen to the same thing on the radio. There you will get immediately a ratio of five million to thirty million and I am willing to bet that a good statistical investigation will prove this ratio.

I therefore made a study of last Sunday's radio page in the New York Times. I consider the effective radio day, from the standpoint of the longitudinal times throughout the country and the general occupations of the population, to be approximately from 5 to 11 P.M. on weekdays and from 2 to 11 P.M. on Sundays. This gives you a total of 45 hours a week. There are four important chains in our country which gives you a total of 180 possible hours of effective radio listening time. In the New York Times last Sunday over forty hours of actual radio concert programs were listed. In other words, more than 20 per cent of the effective radio time was devoted to good music. The reason I call it good music is because the New York Times prints a special excerpt of concert programs only. I did not estimate the number of hours devoted to music generally during the week. I consider this a very high average and as far as I am concerned, I wish to compliment the people who control radio programs as well as the sponsors for their willingness to spend their money, whether it is taxable or not, on so much good music.

May I submit another contradiction in your article and letters. You gave your first award to the RCA Victor Show and at the same time you have a letter from Maggie Teyte who states that "I know of no program except the Telephone Hour in which either taste or imagination play any noticeable part." The only conclusion you can draw from this is that, as the Frenchman says, "chacun à son goût." And as long as you have got to appeal to so many different tastes, we will have the great variety of programs of which we can justly be proud. Just think what a howl our public would raise if CBS would substitute Toscanini for Jack Benny and by the same token just think what a howl our music lovers would raise if NBC would substitute Fred Allen for the New York Philharmonic Orchestra!

I do not think that our public is inarticulate. It may not express itself in letters or postcards but in some way people who are placed in positions in which they must cater to the public taste feel the pulse of this public. Maybe we have at this moment too many quiz and give-away programs. But this is just a phase. Something will take their place in some not too distant future. As against this let us not forget the NBC Symphony, the New York Philharmonic, the Metropolitan Opera, the Telephone Hour, the Firestone Hour, the Harvester Show, the so-called Carnegie Hall program, the Piastro Sinfonietta, the Friends of Music broadcast, the Orchestras of the Nation program, the WQXR broadcasts, 90% of which are devoted to music, and the numerous other musical programs of one kind or another to which our music lovers can easily turn the dial and eliminate those programs which Mr. Woodhouse finds moronic.

Sincerely yours,
MARKS LEVINE,
Director, Concert Department.

Ed. Note.—Answering some of Mr. Levine's "objections": (1) the Musical Courier announced at the time when it awarded its first citation that it would make a number of these to programs in various categories, both in radio and television, and that these would be both light and more serious programs; (2) he may believe that radio executives "do not neglect serious or other music in any way," but it is rather evident that the present schedule of CBS, Mutual, and WOR has been leaner in this respect than formerly—notably in the last season; (3) the statements of Mrs. Knox (well substantiated) about the two missives received when Invitation to Music went off the air, and the fact that the N. Y. Philharmonic-Symphony received many letters this season, as instanced by Mr. Zirato, do not prove either that radio listeners are or are not "articulate"; some are and some aren't; also Mr. Barzin's statement does not contradict ours in any way; (4) Invitation to Music did come at a rather late hour (11:30 p.m.) on CBS, but on the other hand the Wallenstein Simfonietta was also heard at the same hour in the evening over WOR some years ago, and yet became known all over the country and remained on the air for several years; (5) as to the matter of the number of radio listeners to good music as compared to the whole population—according to the Jan. 1, 1948 report, the latest compilation, of the Broadcast Measurement Bureau, there are a total of 39,950,000 radio owners in the U. S., of which, 6,875,000 are in rural areas.

Jane Pickens, soprano of radio and revues, has been engaged for the leading feminine role in the musical version of The Little Foxes, with score by Marc Blitzstein, on Broadway next season.

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SILHOUETTES By MARY CRAIG

Bethlehem Choir in 42nd Festival

The Bach Choir of Bethlehem, 240 strong, opened their 1949 Festival—the 42nd—with the Passion according to St. Matthew on Friday, May 20, and presented their fortieth performance of the B Minor Mass on Saturday. Each work was divided into two sessions, ushered in by the Moravian Trumpeters playing the ancient chorales of their faith, and attended by an expectant, hushed throng of listeners filling Packer Memorial Church and the subsidiary hall.

This magnificent group of choristers; which has become a national institution, should be heard at least once by every music-lover in the land. It affords an experience not to be easily described in words. Taken individually, the member voices seem unimportant, but *en masse* they sound out gloriously; and the conductor, Dr. Ifor Jones, is able to summon indescribably lovely and resounding varieties of nuance and dynamics.

This year, the pace was for the most part on the slow, measured side, a gain in distinct contrapuntal figuration but causing some loss in exciting brilliance. Solo recitatives were rapid (and at least one important aria seemed rushed); other sections were drawn out to the point of tremendous demand both on chorus and soloists. However, these are debatable points and dependent upon the preference of the hearer.

St. Matthew Passion and Mass Heard

Officially, the Festival began on the Friday afternoon. But on Thursday evening a General Rehearsal was held before a crowded house, with the Choir singing the Kyrie of the Mass and portions of the St. Matthew Passion.

The fine quality of musicianship evidenced by all soloists was marked. Almost without exception, they sang their various and difficult assignments with understanding, excellent style and impeccable diction. In the individual work special credit should go to the tenors—Joseph Laderoute, whose beautiful voice encompassed the taxing narration of the Evangelist with dramatic fervor; and young David Lloyd, singing the arias of the St. Matthew and the duet and Benedictus of the Mass with superior ease, flexibility and thrilling vocal timbre. Genevieve Rowe, soprano, also delighted her hearers with tonal clarity, long-spun phrases and stylistic balance. She gave an unforgettable rendition of the air, "In love my Saviour now is dying." Lilian Knowles, a favorite contralto in recent Festivals, again sang with her customary sureness and emotional warmth.

Some of the finest vocal work was offered by the two bass soloists. Mack Harrell, in his fifth engagement here was outstanding and delivered his great airs from both works with splendid artistry; while Chester Watson was superb vocally and interpretatively in the St. Matthew in which he made his sole appearance, except for the rehearsal of Thursday.

Accompaniments Superior

E. Power Biggs handled the temperamental Packer Memorial organ with consummate skill and Mary H. Givens, the Choir accompanist, gave admirable accent at the "spinet." The orchestral ensemble was composed largely of young instrumentalists, grouped and trained by Dr. Jones for the Festival and other choral presentations. Alexander Zenker, concertmeister, played the major obbligatos for violin exceptionally well and one of the unlisted solo cellists gave a distinguished delivery of the obbligato usually assigned for viola da gamba. The orchestral tone was, on the whole, adequate in color and support.

It is interesting to note that the master-composer as interpreted by Dr. Jones and his ensemble held the unflagging enthusiasm of the audience at a high pitch through all the weather changes--the unseasonable heat of Thursday, the terrific rains of Friday. and the perfect blue and gold of Saturday. A complete repeat series was programmed on May 27-28, the first time that the Festival has offered a two-weekend series, because of demand for tickets.

Additional recitals drawing large attendance on both Saturdays were the organ concert given by Mr. Biggs at the Nativity Episcopal Church and the harpsichord recital by Ralph Kirkpatrick at the Parish House of the same institution.

Columbia, S. C., Hears 14 Concerts

COLUMBIA, S. C.—Music Festival closed its 15th season April 29 and 30. Presented were Nadine Conner and the Southern Symphony Orchestra, Carl Bamberger, conductor, and the Columbia Choral Society with Eva Likova, soprano; Conchita Gaston, contralto; David Poleri, tenor, and Ralph Herbert, baritone, with the orchestra and Mr. Bamberger in an Opera and Light Opera evening.

New heights of excellence were reached by the orchestra under Mr. Bamberger, conducting his sixth season in Columbia. Fourteen concerts were given in the four weeks, seven being out of town on Community Concert Series and one as replacement for the cancelled concert of the Detroit Symphony. A nation-wide NBC network broadcast a half-hour program on Good Friday night consisting of the Overture to Bach's Easter Cantata; the Adagio from Bruckner's Seventh Symphony and the Columbia Choral Society singing the final chorus from Bach's St. Matthew Passion.

At previous concerts performances of the Fifth Symphony of Beethoven were heard and also the Rachmaninoff Rhapsody on a Theme by Paganini with Leopold Mannes as soloist. Thirty-five hundred children heard Kleinsinger's Tubby the Tuba and the charming Concerto for Trumpet by Josef Haydn with Lester Remsen, soloist. D. M.

Mt. Vernon Festival Thronged

MT. VERNON, IA.—The May Festival at Cornell College was one of the best that has been heard here. Listeners came from New York, Chicago, and elsewhere, crowding King Memorial Chapel.

Isaac Stern, violinist, was heard in a magnificent recital to open the festival, and had a tremendous ovation. Mack Harrell, bass-baritone, gave a most successful recital the following night, and on Saturday appeared again as soloist in the Brahms Requiem with the Cornell Oratorio Society and the Chicago Symphony Orchestra, Tauno Hannikainen conducting. Nancy Carr and Mr. Harrell sang the solo roles in the Brahms with impressive nobility and beauty. The complete unity of chorus, soloists, and orchestra was a deeply moving experience. The final program by the Chicago Symphony, conducted by Mr. Hannikainen was the festive climax, and was played with notable effect.

The accompanists were Alexander Zakin for Mr. Stern, and George Reeves for Mr. Harrell. The chorus was trained in advance of the week Mr. Hannikainen spent here, by Jacques Jolas.

CORNELL'S MAY MUSIC FESTIVAL . . . The Cornell College Oratorio Society, Mr. Vernon, Iowa, with 50 members of the Chicago Symphony, sings Brahms' Requiem in King Memorial Chapel at the College, during the 51st annual May Music Festival. Tauno Hannikainen is conducting, and soloists are Nancy Carr, Chicago soprano; and, at Hannikainen's right, Mack Harrell, baritone. (Hugh Roberts Photo.)

Ann Arbor Series Notable

By DOSHA DOWDY

Ann Arbor

MAY has become a notable one over a long period of years for the famous Music Festivals associated with this season. In the Midwest those of particular prominence and of longest standing are at Ann Arbor, Cincinnati, and Cornell College, Mt. Vernon, Ia.

The May Festival (May 5-9) by the University Musical Society of the University of Michigan (Charles A. Sink, president since 1927) in Hill Auditorium, Ann Arbor, is the oldest music festival in the country in point of service, with a record of 56 years of uninterrupted festival-giving.

A distinctive feature of the Ann Arbor Music Festival is that it is not a separate and isolated event, but a climax of the years' concert activities presented by the University Musical Society, including the Choral Union Series, Extra Concert Series, Chamber Music Festival and Messiah Concerts.

Since the University Musical Society was organized (1879), and the May Festival inaugurated (1894), most of the world's renowned artists have appeared, and many of the greatest works of choral and orchestral literature have been presented there.

This year's festival opened auspiciously—with Spring at its height—the town and campus festive, and teeming with thousands of spirited music lovers anticipating concerts by the Philadelphia Orchestra with Eugene Ormandy, Alexander Hilsberg and Thor Johnson conducting; the University Choral Union, under Thor Johnson; and the Festival Youth Chorus, conducted by Marguerite Hood.

Mr. Ormandy opened the Festival with a deeply impressive all-Wagner program with Set Svanholm, the authoritative soloist, in excerpts from Lohengrin, Tannhaeuser (Rome Narrative), Walkuere and Siegfried. The purely orchestral works presented were Prelude to Parsifal, Siegfried's Funeral March from Gotterdammerung and excerpts from Das Rheingold, and Die Meistersinger.

Thor Johnson conducted the Philadelphians and the University Choral Union (70th season of the latter) in the second concert of the festival, presenting Brahms' Requiem with soloists Martial Singher, baritone, and Shirley Russell, soprano; and Beethoven's C Minor Piano Concerto No. 3, with Benno Moiseiwitsch making his first Ann Arbor appearance, and receiving tremendous acclaim.

Gomer Work Premiered

Other festival soloists heard under Mr. Johnson were Gregor Piatigorsky, in a magnificent performance of Dvorak's B Minor concerto for cello and orchestra; and Tann Williams, Welsh contralto, Harold Haugh, tenor, with Mr. Singher and Miss Russell (making their second festival appearance) as soloists with the University Choral Union in a world premiere of Llywelyn Gomer's Gloria in Excelsis. The work is rich in orchestral and vocal writing, with im-

(*Continued on page* 31)

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Columbia University Festival Lists Novelties

By DR. HENRY W. LEVINGER

THIS year's Festival of Contemporary American Music presented by Columbia University and the Alice M. Ditson Fund took place from May 9 to 15. With the exception of the opera, which was staged at the Brander Matthews Theatre, and the concert of Jewish liturgical music at St. Paul's Chapel, the University's McMillin Academic Theatre housed the performances.

The last event, broadcast in its entirety by the Columbia Broadcasting System, employed the CBS Symphony under the baton of Thor Johnson, who as winner of the Alice M. Ditson Award—presented to him during the intermission of the concert on May 15—had the signal honor to conduct premieres of two important novelties: Randall Thompson's Symphony No. 3, in A minor, and Paul Hindemith's Concerto for flute, oboe, clarinet, bassoon, harp and orchestra, both commissioned by the Alice M. Ditson Fund and both important additions to the symphonic repertoire.

Mr. Thompson's Symphony is a serious, sincere opus, rooted in tradition and of great melodic attractiveness. The opening Largo elegiaco is built on one expanding melodic phrase of deep romantic expressiveness. The whole movement is a big arioso, followed by the dramatically intense Allegro appassionato. A lyric interlude, Lento tranquillo, precedes the closing Allegro vivace, a light-hearted section, which recalls the atmosphere of Mendelssohn's Italian symphony.

New Hindemith Concerto

Paul Hindemith's Concerto presents the solo instruments, excellently executed by the first desk players of the orchestra, with difficult but rewarding tasks. It is one of his happiest creations of late. The first part, marked moderately fast, has a rococo flavor. Its thematic material is light and used with greatest mastery. Even cadenzas are given to the various solo instruments, and these cadenzas in themselves are contrapuntally interwoven with each other. A delicate second movement of Menuet rhythm leads to the Rondo, rather fast, which in its subtle humor is enchanting and was enthusiastically received by the audience. This employs Mendelssohn's wedding march as *cantus firmus* of the whole piece and surrounds it with most witty and inspired garlands of graceful counterpoint. The performance given to these two new works were most laudable and inspired.

The program opened with Daniel Gregory Mason's brilliant and animated Chanticleer, Festival Overture (played in honor of the composer's 75th birthday) and closed with the local premiere of Bernard Rogers' Symphony No. 4. The latter composer revives impressions from the last world war in a somber, sincere, symphonic structure. The work of a deeply honest musician who never gives in to the temptation of easy success, it calls for respect.

Stravinsky, Wolpe, Cage and Mennini

In association with the American Academy and the National Institute of Arts and Letters the concert on May 14 presented Igor Stravinsky's Mass (1948) for mixed chorus and ten wind instruments sung by the Princeton University Chapel Choir (Carl Weinrich, director) and the Bryn Mawr Chorus (Robert Goodale, director) under the baton of Robert Craft. Concerning Stravinsky's composition, a report was made in these columns at its local premiere this season under the composer's direction. This hearing confirmed previous impressions that the Mass, in its over-objective manner, is far from being the devotional piece of music it should be. It is a rather academic, bloodless oeuvre of little attractiveness, despite technical invention of accomplished sort.

Six Palestinian songs by Stefan Wolpe, sung with fine vocal expression by Arline Carmen, with Irma Wolpe at the piano, made a hit with the audience. The songs, though not all equally impressive, have a personal character. They are imbued with real feeling and genuine drama. Written while the composer resided in Israel, they capture atmosphere and spirit of the landscape, expressed in a genuine oriental flavor.

Maro Ajemian then played four of John Cage's Sonatas and Interludes for the "prepared" piano. In the big auditorium they were scarcely audible. These pieces in a small room have the attraction of delicate water colors. In this hall they were lost, as silhouettes would be if displayed in a circus.

The concert closed with Robert Craft conducting Louis Mennini's Arioso for Strings and Canzone for Chamber Orchestra. Mr. Mennini's music shows skilled craftsmanship, is imaginative, with a fine sense of melodic lines and rhythmic variety. It gives promise of bigger things to come from his pen.

Chamber Orchestra Works Heard

An evening of Chamber Orchestra music opened the series of concerts at McMillin Theatre on May 13. The program was interesting inasmuch as it afforded a backward glance upon music which was looked upon as revolutionary twenty-five years ago. With the exception of David Diamond's Concerto for Chamber Orchestra (1940), the works on the program belonged to that *Sturm* and *Drang* period of the 'twenties when our contemporary music was in its embryonic stages.

Diamond's Concerto, compared with his later work, takes the same position among his compositions as do the other scores, by Ruggles, Varèse and (at a due distance) McPhee, in comparison to music of our time. It has some characteristics of the works of his maturity, but he has since traversed the usual road from complication to simplicity, has mellowed and become more lyrical. All the elements are in this concerto—his sense for form, his feeling for melodic phrases and his imaginativeness. The lion's claw is visible.

Colin McPhee's Concerto for Piano and Wind Octet, played by Gregory Tucker, has its historic justification but in itself, from the vantage point of 1949, seems dry and uninspired.

Not so Carl Ruggles' Portals for thirteen string instruments! Its glittering and oscillating sounds have great attraction and its neo-romantic attitude is a worthy successor to works like Schoenberg's Transfigured Night, or Schreker's Kammersymphonie.

Edgar Varèse's Intégrales for wind and percussion instruments is another proof of the extraordinary sound imagination of this remarkable innovator. It is "nerve music," he writes, which "hits the listener with the uncontrollable power of an explosion." There is nothing pretty about it, no melodic appeal. Everything is rhythm, exciting motion, and aggressive, often ugly, sound. This music has a perturbing impact.

Charles Ives' Theatre Set is another example of the almost unlimited territory this amazing musician is able to span in his work. Three short pieces, each in a different mood and each most evocative, conjure up various states of mind. In the Cage has sombre power, In the Inn a provocative humor, with its frequent quotations of folk and popular tunes. The last section, In The Night, is one of the most entrancing Nocturnes in our memory. Frederic Fennell conducted the program with great adaptability and most convincingly.

The music played on this evening in itself may be outdated, but it certainly proved that it was seminal for that of our day.

Liturgical Music Program

Jewish liturgical music was presented on May 13, in the first of four concerts at the Columbia Festival. Thirteen composers were represented and their works performed by Cantor David J. Putterman and the Park Avenue Synagogue Choir, with Isidor Geller at the organ, and Max Helfman conducting. The choir sang with earnest endeavor and with commendable regard for dynamics and general interpretation.

A number of the compositions were based on texts from the Sabbath Eve Service; others, also devotional in character, were built around words from other sources. Much of the music heard was appropriately spiritual in feeling and pattern, though some of it did not at all moments measure up to this standard.

The Vayechulu of Douglas Moore, a sanctification of the Sabbath, disclosed power and some colorful musical writing, with a spirited solo for the cantor. Leonard Bernstein's Hashkivenu gave effective evidence of the dramatic, together with some strongly contrasting dynamic moods. An element of charming and fluent simplicity was introduced into the program through Isadore Freed's May the Words, completely reverential in feeling. Among the highlights of the evening was Ernest Bloch's And Thou Shalt Love—a part of his Sabbath Service—which reflected intensity and strength in the musical line, an exceptional depth of meaning and expressiveness.

Other works sung included Milhaud's Borechu; The Evening Twilight of Morton Gould; Frederick Jacobi's Ahavas Olom; Longing for Jerusalem by David Diamond; Roy Harris' Israel; Jacques de Menasce's Lecho Dodi; Kurt Weill's Kiddush; Henry Brant's Credo for Peace, and William Grant Still's The Voice of the Lord.

L. C.

Bacon's Drumlin Legend Bows

The operatic offering of the American Music Festival at Columbia University this year, A Drumlin Legend, with score by Ernst Bacon and, libretto by Helen Carus, commissioned by the Alice M. Ditson Fund, which had several hearings, proved a disappointment.

No blame should rest with the cast, which proved self-effacing and stood its ground to the best of its abilities; the musical director, Otto Luening, who did his best to animate an unimaginative score; the stage director, Milton Smith, who had to contend with one of the most inane libretti ever set to music; the director of the University's new Dance Workshop, Orest Sergievski, whose choreography was hampered by lack of space; or finally the stage designer, Karl Bruder, who was required to make plausible some highly unlikely events.

One must, however, wonder what possessed the board of judges to go through with production after the result was found to be so little worth while.

Score Has Folk Elements

That Ernst Bacon's score was a disappointment, especially after what we heard when his folk opera, Tree in the Plain was given some years ago at the same place and under the same auspices, could not exactly cause amazement. He was furnished with a libretto which not only was completely undramatic but in its childishness almost disarming. That he could not be inspired by the kind of verses he had to set, is only too understandable. But why did he agree to squander his music upon it?

His orchestration for a small ensemble shows the experienced musician. But the music he wrote is far from the vein of his earlier successful efforts. The folklore element, a forte of his earlier work, is buried in this score under *clichés*, and what comes over as humorous is unintentional and caused by the clumsiness of the opus.

Allegory Is Cloudy

The libretto tells in rather abstruse terms the story of an aviator who, torn between his desire to return to flying or settle down to a quiet existence as a married man, is induced by the "wood sprites" of the Catskill Mountains to give up his aviation ambitions for the freer flight of fantasy and imagination. Given these powers, he is also able to rescue the fortune of his bride from the grasp of a money lender who wants to impound her property. All this is told in verses which abound in bad rhymes without any real poetry, clouded in a false romanticism conspicuous for its lack of imagination.

The cast struggled from the very start of the evening for a lost cause. The singers included John Powell, Jean Swetland, Sara Carter, Ruth Krug, Frank Sherman Baker, Joseph Scandur, Kenneth Roberts, Margaret Bryan Fitz, Ruth Karre, Evelyn Taylor, Patricia Codd, in addition to the dancers and the chorus.

H. W. L.

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THE DANCE By ROSALYN KROKOVER

Jacob's Pillow to Hold 8th Series

Plans for the eighth annual Jacob's Pillow Dance Festival, which includes the University of the Dance, are even more ambitious than they have been for the past several years. In addition to many of the Pillow regulars, Ballet Theater will be there for the first time since the new Pillow theater has been built. Antony Tudor is heading the ballet department and Ballet Theater will take over all the ballet productions for the first seven weeks. The summer festival season is to open on July 4 and run for nine weeks; closing Sept. 3 with the only appearance in the east this summer of Ruth St. Denis.

Ted Shawn, founder-director of the festival, and Lucia Chase, co-director of Ballet Theater, have reached an agreement whereby the latter company is to share the festival programs with modern and ethnologic dance artists during the first three weeks and the seventh week of the season, and provide all of the artists for the programs during the fourth, fifth, and sixth weeks. This will not only give Ballet Theater a mid-summer season of its own, but also allow for an uninterrupted training period prior to a contemplated European tour in the fall.

42 Performances Planned

During the nine-week season there will be 42 performances. Matinee and evening concerts will be held on Fridays and Saturdays while six additional performances are scheduled for Wednesday and Thursday nights on July 27, 29, Aug. 3, 4, 10 and 11 to coincide with the Berkshire Music Festival at Tanglewood.

The soloists include the following: Nora Kaye and Igor Youskevitch; Janet Collins, the California dancer who scored quite a success in New York this season; and Federico Rey and Company, all will open the festival during the week of July 4. Nana Gollner and a partner to be announced; Myra Kinch and Company; and Iva Kitchell all will perform week of July 11. Diana Adams and Hugh Laing; Ted Shawn; and Josefina Garcia all will appear the week of July 18. Ballet Theater will then take over for the weeks of July 25, Aug. 1 and 8.

World Premiere of Dreams of Jacob

After the Ballet Theater season Shawn will present during the week of Aug. 15 the world premiere of his Dreams of Jacob with musical score by Darius Milhaud, commissioned by the Elizabeth Sprague Coolidge Foundation. Also on this program will be John Kriza, Ruth Ann Koesun, and Noble Paulickpulle, a dancer from Ceylon.

Ruth Page and Bentley Stone; the return of Myra Kinch and Company, and Jean Leon Destine, the Haitian dancer, are the artists for the week of Aug. 22.

Sharing the final week with Ruth St. Denis will be the Indonesian dancers, Devi Wani and Soekoro, Miss Page and Mr. Stone.

La Meri and Company at Museum

The American Museum of Natural History presented La Meri and a group of dancers with Juana as the assisting soloist on May 5 for the final concert of the first subscription season of the Around the World with Dance and Song Series. There was quite a wide assortment of dances, ranging from authentic folk material of Spanish and Indian origin to stylized interpretations such as La Meri's Bolero and her Hymns and Spirituals. In the latter, Hindu hand gestures are employed to interpret worship-songs of America. Outstanding for simple native charm was Yaravi, a work based on an old song of the Otavalo Indians of Ecuador. This was performed by the entire group which, in addition to La Meri (The Maiden), consisted of Peter di Falco (The Youth), Lilian (The Mother), Renato Magni (The Father), Juana (The Voice), and Edna Dieman, Rebecca Harris, Eleanor Oliver, Marilyn and Bette Braun (Dancers). The Peruvian Dances—Huayno and Marinera—danced by La Meri and di Falco, had considerable charm.

Juana's solos embraced songs and dances of India, Spain and Tibet. Corboda, to music by Albeniz, was a fine example of the Spanish dance in the formal classical idiom, with smooth castanet work and a fine dignity, while Vidusaka, set to native Hindu themes, depicted the humorous Indian court jester. Juana also has the ability to sing a native melody, as she so successfully demonstrated in the Tibetan Spring Festival Dance.

Other numbers on the program were Invocational, danced by Eleanor Oliver, Rebecca Harris, Marilyn and Bette Braun; Vasanta Natya danced by Juana; Malaguena by Lilian and di Falco; and a first performance of Vira, a group dance based on Portuguese folk steps skilfully composed by Lilian.

Mara in New York Debut

Mara gave her first recital in New York on May 7 at the Carnegie Recital Hall. Her program of eight dances was concentrated on the Far East in general and Cambodia, Java and India in particular. Miss Mara has evidently done some work with Ram Gopal, since several of the dances were credited to him. Mara has a fine sense of line, balance, and phrasing, a certain respect for tradition, and unusually expressive hands. However, the detailed facial expressions, so important in the interpretations of the Hindu dances, were lost over the footlights. The costumes were lavish and there were musical interludes by Anand Mohan. Records of authentic music used with drum accompaniment served as the musical background for most of the dances.

DANCER AND COMPOSER AT WORK

Iva Kitchell and Harvey Brown preparing new numbers for their Dec. 4 Carnegie Hall concert. They have just completed a tour of 74 dates covering over 36,000 miles and will appear in Evanston, Ill., Oklahoma City, New Orleans, and Jacob's Pillow, Mass., this summer.

Taji Bey at Carnegie Recital Hall

Taji Bey and her Oriental Dance Company gave a program of dances at Carnegie Recital Hall on May 19. With her company of four dancers—Kharis, Rani, Shahira and Leota—Miss Bey presented 12 dances of various Eastern origins. Turkey, Tibet, Cambodia, Persia, Afghanistan, North and South India and Ceylon were all represented. For the most part, though, the music was westernized and in some cases even Delibes and Tchaikovsky were used. Although her dances are generally stylized, Taji Bey works easily, is attractive and pleasant to watch. Possibly the most fascinating number on the program was Chifte-Telli —a Turkish Harem dance "bidding for the favors of the Sultan and a prayer to Fatima to ward off the evil eyes and ill wishes of the other women." It was one of Miss Bey's solos in which the combination of exotic movement and penetrating facial expressions not only revealed a certain amount of virtuosity but also a subtle tongue-in-cheek humor. The whole program ran smoothly, was effectively costumed and had excellent lighting by Kaie Deei.

Dance News

Juana, who has just completed a full season of solo concerts in New York and throughout the country, is the featured dancer in the first Dynamic Films, Inc., release for television and general distribution. Three dances have been filmed: they are Spring Festival (dance of Tibet), Ouled Nail (North African dance) and Sajembara (Javanese dance). On July 22, Juana sails for Europe on the Vulcania for an extended concert tour which opens on August 19 with a special performance in Copenhagen for the Congress of the Women's International League for Peace and Freedom. Other appearances on the continent and in Britain include concerts in Paris at the Theatre Herbertot, at the Cité Universitaire and for the UNESCO; in London two recitals at the Rudolf Steiner Hall, a concert for the disabled war veterans are scheduled and radio and television appearances will be made; in Amsterdam there is to be a concert at the Concertgebouw, in Brussels at the Theatre Royal du Parc, in Geneva she will participate in the Dance Festival at the Theatre de la Cout St. Pierre and there is also to be a concert in Zurich while in Switzerland. In Italy there will be a concert at the Venice Biennale Festival, recitals in Turin, Milan and Florence have been booked, as well as a benefit performance for FIDAPA in Florence. . . . Eleanor King and her Dance Co., premiered Triumph of Man (to a Vaughan Williams Symphony), and Dance for the Spring (Vivaldi), on May 18 at the Repertory Playhouse in Seattle. . . . Miriam Marmein opens her summer season with a performance and lecture on June 29 and 30 at the University of Omaha. . . . The Choreographers' Workshop Annual Meeting was held on May 19 at the Ethnological Dance Theater. Future plans were discussed, new dance films shown and guest speeches were made by Mrs. Winthrop Palmer, John Latouche and Doris Humphrey. . . . Noami Aleh-Leaf recently appeared in Cleveland, Montreal, Manchester and Philadelphia. Miss Aleh-Leaf has been lecturing as well as dancing in many of her programs and was re-engaged to appear in Montreal in June. . . . Ballet Theater provided a full hour of television entertainment on May 22 over the NBC Television network. La Fille Mal Gardée was given in its entirety with Youskevitch, Gollner, Gaton, Orloff and Godkin in the leading roles. Pas de Quatre was danced by Adams, Vance, Vollmar and Dodge in the Lester version. The program was directed by Garry Simpson and Max Goberman conducted.

A Program of Dance, arranged by Alwin Nikolais, on May 26 at the Henry Street Settlement Playhouse marked the end of the first year of the new School of Dance at the Playhouse. Works presented included Trio, choreographed by Dorothy Fischer; Duet, choreographed by Florita Raup; Suite by Kay Raphael and Extrados choreographed by Alwin Nikolais with music especially composed by Alfred Pew. . . . Simone Michelle, now on the faculty of the Sigurt Leeder School of Dance in London, is teaching classes in improvisation for professional students.

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LOS ANGELES

Strauss' Ariadne and Milhaud's The Poor Sailor Staged on Coast

By C. SHARPLESS HICKMAN

Los Angeles

CARL EBERT'S American debut, as producer of Strauss' Ariadne on Naxos at the University of Southern California, and Los Angeles City College's staging of Milhaud's The Poor Sailor, were recent examples of operatic enterprise on the part of local forces which somewhat put to shame the conventional series (save for Peter Grimes) of the visiting Metropolitan.

Ebert's production of Ariadne at U.S.C. was an achievement which had no need to be appraised with excuses for being a student production, for using unknown young singers, or for technical shortcomings because of lack of funds, time or effort.

The producing head of England's Glyndebourne Opera, who had been lured here by a sizeable financial guarantee from the University and the late philanthropist and opera enthusiast, A. Atwater Kent, showed himself a master of integration. The myriad facets of the Strauss-Hofmannsthal work were balanced beautifully—exquisite orchestral texture and coloration, paradoxical glorification and parody of classical opera, infinitely varied vocal demands upon singers in major and minor roles, exigencies of staging—all were worked out in a manner which created an exhilarating sense of vitality, beauty, high comedy, and superb musicianship.

Sharing honors with Ebert was conductor Wolfgang Martin, who had been associated with him many years before in Berlin. His conducting, with its exceptional care in cuing, its manifest love for the score—which communicated itself to players and singers alike—and the clarity of his baton technique, made all performances musically eloquent. It infected the audiences with the full lyrical gaiety of the work.

The island setting of Naxos, mounted in such a way that it could be turned with its back to the audience for use in setting the long prologue, was adeptly worked out by Marcus Fuller, with lighting well handled by William C. White.

Cast of Capable Young Singers

In deference to its presentation as the first of U.S.C.'s new Opera Workshop ventures, multiple casting prevailed for the four performances. The opera's 12 important roles naturally provided opportunities for many changes in cast. But Ebert, rightfully desirous of putting his best foot forward, did not utilize 48 different singers. Instead he used (generally speaking) two casts, with some five parts sung by the same persons in all performances.

His success—and possibly the lure of being able to work with him—brought forth a group whose vocal excellence was really surprising. To mention all who participated would take too much space to assemble the best single cast, availing ourselves of singers on all four evenings, one would have perhaps selected the following: Lucine Amara (Ariadne), Patricia Brinton (the Composer), Theodor Uppman (Harlekin and the Music Teacher), Monas Harlan (Bacchus), Mary LaCasella, Margery Knapp and Barbara Butterfield (Najade, Dryade, Elho), Kalem Kermoyan, Lawrence Larsen and Ray Tumbleson (Truffaldin, Brighella, Scaramuccio) and Scotte Sloan (Majordomo). Theodor Uppman is known in the East for his Pelléas last season with the New York City Opera, but Amara, Brinton, Harlan and Kermoyan, especially, will become better known, or we miss our guess!

"MET" PARTY IN LOS ANGELES . . . During the visit of troupe to the cinema city, Stella Roman, dramatic soprano, right, gave a party for the members of the company. The comedy scene arose over a sweetmeat and the effect it might have on one, which malign influence "Papa" Senz, the Met's makeup expert, is warding off. Looking on, left to right, are Kurt Baum, tenor, Mrs. Baum and Nicola Moscona, bass.

Among the sole defects of the production were the lack of variety in gesticulation, for many of the singers postured in overly traditional style (or perhaps Ebert had in mind to use such gesture as added satirization), and the vocal weaknesses of the girls who took the role of Zerbinetta. Bayla Selzer looked and acted the part delightfully, but her voice was small and her intonation not always true. Nola Wallace, appealing also, but not quite so well suited to the part, had a larger voice, but could not encompass with complete success the taxing aria during the opera sequence. But then, few can. An ideal soubrette coloratura for the part requires a combination of Galli-Curci and Mary Martin.

Ebert will return next fall, when the Opera Workshop is made a major part of U.S.C.'s School of Music activities, with adequate continuing financial support so necessary for fine productions. Thus, the future for opera in Southern California is bright indeed. His work, together with that of City College and the new County-sponsored Guild Opera Company, presages Los Angeles opera stagings of importance. Two a year are planned for the future, one an older work (such as Orfeo) and the other a modern score. Like Ariadne, they will be in English.

Milhaud Work Proves Striking

City College's presentation of Milhaud's The Poor Sailor, under the baton of Adolph Heller, was of gripping appeal. The City College Opera Workshop, directed by Dr. Hugo Strelitzer, has no comparable financial or technical facilities such as U.S.C., one of the country's major universities. Its orchestra, like U.S.C.'s, was made up almost entirely of students, but unlike the latter it could not draw upon graduate college students or many faculty members whose abilities were such as to lead them to join the musicians' union to further their professional work outside of school.

Nevertheless, the ensemble gave a remarkably vivid and sure account of the Milhaud score, which the composer had specially reduced to chamber opera size for this performance. The staging, under Glynn Ross' direction, was excellent, but the sets designed by Rudi Feld seemed far too large and heavy for the peculiarly intimate character of the work, and the plotting of stage movement was somewhat static.

As New York opera-goers know, Milhaud's music for this ironic Cocteau tale is exceptionally atmospheric, and is saturated with sea chantey suggestions, used with the utmost ingenuity and orchestral coloration for maximum effect. The music is spliced like a tight bark to the story, which tells of a wife whose sailor husband has been missing for fifteen years, who faithfully awaits his return, turning down all suitors. But when he comes back so changed in appearance as to be unrecognizable and plays a joke upon his wife by being an incognito visitor to the inn run by her father, she murders him to possess herself of jewels which he carries, hoping thus to ensure happiness for herself and her husband when he returns. Typical of Milhaud's use of actual sea songs is the employment of a distorted version of Blow the Man Down in the scene where she kills her husband, unknowing, with a hammer-blow.

The three performances of The Poor Sailor had Carla Peterson and Alice Bryant as the wife, Henry Timmerman as the sailor, Boris Bestrov as the father, and Francis Barnes, Randolph Griffin and Donald Combs as the friend who seek's the wife's hand. Though Miss Peterson's voice was stronger and clearer in its English enunciation, Miss Bryant's tones were warmer and her stage deportment more graceful. Timmerman's high, clear voice, with its fine diction, was excellent. The production proved so impressive that KFWB's contemporary chamber music broadcast series performed the work's two acts on successive Sunday programs, when the words were far more understandable than they had been when sung in the auditorium.

Mozart's Impresario Staged

A delightfully stylized staging of Mozart's The Impresario provided the last half of this City College double bill. Dr. Strelitzer conducted the orchestra (which was ragged in its attack and poor in intonation in dealing with the clean delicacy of Mozart's score). Serge Radamsky was stage director, and Marni Nixon and Carmen Prietto were remarkably fine as the vocally-dueling sopranos, with Robert Kyber a model Schikaneder, vocally and dramatically. Both Ariadne anl The Poor Sailor received their Southern California premieres.

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CHICAGO

Ravinia's 1949 Series to Be Held Despite Fire of Unknown Origin

By DOSHA DOWDY

Chicago

DESTRUCTION by fire (Saturday night, May 14) of the main pavillion and band shell of historic Ravinia Park, famed music center for more than a quarter of a century, saddened thousands of music-lovers throughout the nation. The $200,000 blaze of undetermined origin left nothing of the combined structures, with their 1,421 reserved seats, to be salvaged. Many surrounding trees were burned or seared by the flames, but nearby buildings (the old opera house now used for scenery storage; a refreshment center, and press headquarters, formerly used as dining hall and dance center), and the beautiful flower beds, cherished beauty spots of the park, were not damaged.

Ravinia has a colorful and eventful history. Built in 1904 as an amusement park to attract customers to a subsidiary corporation (forerunner of the North Shore line), it was sold to an organization called the Ravinia Company, and later was owned by Louis Eckstein, who presented opera on a grand scale with world renowned artists, until his death in 1936. Since then the Ravinia Festival Association (presented with the property by Mrs. Eckstein in 1944) has continued to operate the park as a music center. It has presented Chicago Symphony Orchestra concerts with famous guest conductors and solo artists for six weeks, concluding with a seventh week, usually of chamber music. The 14th series is planned this year.

Series to Be Given

While flames of the wreckage still flickered, members of the Ravinia Festival board gathered to plan for a temporary structure to be ready for the season's scheduled opening on June 28. Percy B. Eckhart, chairman of the board, announced that the insurance company had authorized removal of the debris remaining from the fire, and that concrete and gravel have already been ordered and contractors engaged for building of a concrete floor which will probably serve as a foundation for the permanent structure to be built during the next year. Architects are now preparing plans for a temporary roofed stage to accommodate the Chicago Symphony Orchestra and soloists, and construction will begin as quickly as these plans are completed. Mr. Eckhart has also announced that 67 of the burned trees will be removed before the season's opening.

As previously announced, guest conductors engaged for the six weeks' season of concerts by the Chicago Symphony Orchestra are Fritz Busch, William Steinberg, Fritz Reiner, Dmitri Mitropoulos, Sir Adrian Boult, and Pierre Monteux. Soloists are Irene Jessner, soprano; Uta Graf, lyric soprano; Hertha Glaz, contralto; and Jerome Hines, basso, who as a quartet will sing Strauss' Der Rosenkavalier in concert form (June 20 and July 3) under Fritz Busch; William Kapell, under William Steinberg and Fritz Reiner (July 10 and 14); and Artur Rubinstein, with Monteux conducting (Aug. 6 and 7). The Rubinstein-Heifetz-Piatigorsky trio will give the four programs (Aug. 11-13 and 15) of the seventh and final week of the Ravinia Festival.

Grant Park Concerts Schedule

The Grant Park Concerts under the supervision of Walter L. Larsen, will open June 29, marking the 15th consecutive year of free open-air programs on the lakefront sponsored by the Park District.

A total of 31 concerts will be given during the eight weeks' season, each Wednesday, Friday, Saturday (except Aug. 20) and Sunday evenings (8 to 10 p.m.). The current season will feature the Grant Park Symphony for the sixth year. Conductors will be Nicolai Malko (13 concerts), Alfredo Antonini (2), Erich Leinsdorf (4), Antal Dorati (6), and Leo Kopp (2).

Soloists include nine new figures in this series, Martial Singher, Sigi Weissenberg, Lawrence Winters, Ann Ayars, Rudolf Petrak, Frances Magnes, Jon Crain, Jacob Lateiner, and Brian Sullivan, and ten previously heard at these concerts—Patricia Travers, Fritz Siegal, Margery Mayer, Camilla Williams, Louis Sudler, Frances Yeend. Winifred Heidt, Gabor Carelli and Maguerite Piazza.

FELICITATIONS . . . Leonard Keller (left), president of the Metropolitan School of Music (Chicago), and Mack Harrell, baritone, congratulate Mary Lou Long, student of Cornell College, Mt. Vernon, the winner from Iowa in the Midwest Scholarship Contest offered by the Metropolitan School of Music. They met at the 51st May Music Festival sponsored by Cornell College, where Mr. Harrell was a featured artist. (Photo by Hugh M. Roberts.)

Saturday night features, always a novelty of Grant Park concerts, will include an all-Tchaikowsky program, a Rodgers and Hammerstein program, Madame Butterfly, and La Traviata (both complete in concert form), Verdi's Requiem, and Strauss' operetta The Gypsy Baron.

Paulist Choristers' Concert

The Paulist Choristers, under Father O'Malley, sang their annual spring concert in Orchestra Hall to a sold-out house—a fact which is not surprising, when each year, singing of such beautiful quality is heard.

Polyphonic scores of the Roman, English, and Venetian schools, by Palestrina, Peter Phillips and Lotti, revealed the singers' remarkable purity of tone and feeling for the spirit of the works. Their singing reflects the musicianly and meticulous training given them by their conductor. Following lighter numbers by Morley and Gibbons, and arrangements of folksongs by Gevaert and Deems Taylor (the latter with soloists Robert Prince and Austin Garrels), Arkhangelsky's The Day of Judgment was sung impressively. The latter portion included pieces by Rimsky-Korsakoff, Borowski, Mozart's Wiegenlied, sung by Robert Prince, and a closing group of folksongs.

Franz Benteler in Fullerton Hall

Franz Benteler, violinist, with Otto Muncke at the piano, filled Fullerton Hall for his recital, May 15. Mr. Benteler is a personable young musician, distinctly talented, and possesses assets (including a beautiful instrument) which make his playing a pleasure to hear. An interesting feature was the Sonatina, subtitled "Serenade," by Bernard Dieter, Chicago composer. The well constructed work contained interesting ideas, and was stimulating imaginatively. Mr. Dieter, called from the audience, was given warm applause following the performance. Other works programmed were Mozart's Sonata for Violin and Piano in B flat major, the Concerto by Sibelius, and pieces by Falla-Kreisler, Liszt-Milstein and Wieniawski. A number of encores were added.

Virginia Parker Presented

Virginia Parker, soprano, was presented in a Scholarship Benefit Concert by Alpha Xi Chapter of Sigma Alpha Iota in Kimball Hall, May 11, before a large audience. Miss Parker has decided talent for singing, appreciation for style, and interpretative taste. Her voice is rich and flexible, has beauty and brilliance, but she does not conserve her breath sufficiently to produce a pure quality of tone at all times.

The interesting program included the opening Italian group by Respighi, Recli, Sadero and Cimara; Korngold's cycle The Eternal; songs in German by Mahler and Dvorak; French songs of Messiaen, Moret, and Poulenc, and ones in English by Warlock, Head, Sacco and Campbell-Tipton. William Whitaker played sympathetic accompaniments.

Bruno Glade's Recital

Musically rewarding was the playing of Bruno Glade, pianist, presented at Kimball Hall, May 4, by the Gamma Chapter of Phi Beta Fraternity. After Bach's C Major Toccata, Adagio, and Fugue, he devoted the major portion of the program to Romantic composers: Schumann (G minor Sonata), Brahms, Chopin, Schubert, and the Liszt arrangement of the latter's Soirée de Vienne. The flavor of late 19th century was evident in the Debussy Minstrels and Jardins sous la pluie with which the evening ended.

One of Mr. Glade's most praiseworthy gifts is a crystalline beauty of tone. This made truly memorable his performance of the Schubert A flat Impromptu, the Schubert-Liszt number, and the Debussy Gardens. Taste of a high order and excellent musicianship informed all of this fine musician's playing. J. M.

DePaul School of Music Program

On May 12, at Orchestra Hall, the orchestra and chorus of the DePaul School of Music gave their annual spring con-

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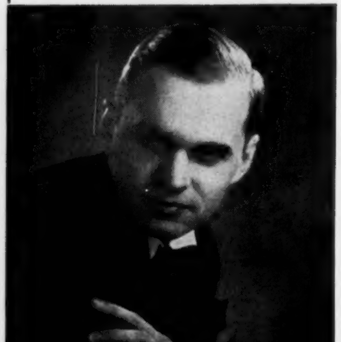

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cert. The program opened with the slow movement from Bach's Violin Sonata in A, in the Stock transcription, played in memory of Richard Czerwonky, late head of the string department at the school. The orchestra, directed by Leon Stein, played Goldmark's overture In Springtime, and with Raymond Niwa as solo violinist, the first movement of the Paganini Violin Concerto in D major.

The last half was devoted to a complete presentation of the cantata, Hymn of Praise by Mendelssohn, sung by the chorus with orchestral accompaniment, and with Maude Nosler and Ralph Niehaus as soloists, under Arthur Becker's direction. Miss Nosler and Mr. Niehaus are experienced and able oratorio singers, whom it is a pleasure to hear. The vocal balance within the chorus was even, the tone quality fresh, the singing alive, and the diction understandable, all qualities too often lacking in the singing of some of the more imposing choral groups. H. L. B.

Chicago Musical College Spring Concert

The Chicago Musical College presented its second annual Spring Concert in Orchestral Hall on May 9. The College Symphony Orchestra, Rudolph Ganz, conductor, played the Bach-Stokowski Come, Sweet Death, Four Symphonic Demonstration Pieces by Mr. Ganz, Barber's Adagio for Strings, and Gould's American Salute. The conductors for the evening were Robert Dvorak, assistant conductor, and four student conductors: Richard Girvin, Platon Karmeres, Eugene Kubat, and Jean Yves Landry. Hans Basserman and Charlotte Chambers, violinists, were heard in Bach's Concerto in D Minor for Two Violins and String Orchestra; and Helen Schneider, Margery Giles, Lillian Najarian, and Felix Ganz, pianists, performed Bach's Concerto in A Minor for Four Pianos and String Orchestra. The College Chorus, James Baar, director, sang Bach's Cantata, Jesus, Thou My Wearied Spirit (in which Herbert Wilson and Donald Gramm were the soloists), other choral compositions by Milford, Willin, and William Schroeder, and Haubiel's Cantata, Father Abraham. G. B.

Kimball Prize Awarded

The W. W. Kimball prize of $100 was won recently by Philip Warner, in the 12th annual Prize Song Competition sponsored by the Chicago Singing Teachers Guild. The prize-winning song Hurdy-Gurdy, will be published by Carl Fischer, Inc.

The Kimball Company has offered the same prize for the 13th contest now being planned by the Chicago Singing Teachers Guild.

State Music Teachers' Ass'n. Meets

The Illinois State Music Teachers' Association, Bessie Ryan, president, held its ninth annual meeting at the Stevens Hotel, May 15-16. Featured on the opening day were a round table discussion on Problems Confronting the Music Teacher of the Present Day, with T. Le Baran Bearse, moderator; and an evening program given by pupils of the following teachers: Josephine Chrisman, Mrs. Lesley W. Moody, Lillian McRitchie, Harriet Kay, Harriet Carpenter, Helen Simmons, V. Grych, David Witz, Mrs. Lina Eysenbach, Cornelia Conrey, George Fanelli, Bessie Ryan, Alyce McNamara, Anna J. Weske, Rose Hanapel, Anna Post Bergh, and Leo Podolsky. The presentation of certificates of progress awards followed the program.

On Monday, the morning session presented three speakers: Isaac Levine, who spoke on Instruments of the Orchestra; Harriet Case, whose subject was Vocal Clinic; and Leo Podolsky, who discussed Embellishments of the Classical Period.

Miss Ryan presided at the Annual Luncheon, with members of the music press as guests.

GUILD AWARD . . . Charles Granveille, concert pianist of Austin, Tex., confers the Paderewski Memorial Gold Medal on Rosemary Anderman, student of Bessie Ryan (center) at a Music Week reception for Mr. Granveille in Kimball Hall, May 1. Mr. Granveille was adjudicator for the 1949 Chicago Auditions of the National Guild of Piano Teachers. Miss Ryan is a faculty member of the American Conservatory of Music and Illinois State Chairman for the Guild. Miss Anderman received the award for having successfully passed her auditions for ten years, each year playing ten or more memorized numbers. (Preston Photo.)

Tarnowsky Pupils in Kimball Hall

De Paul University School of Music presented artist students of Sergei Tarnowsky in recitals in Kimball Hall on the afternoon and evening of May 14 before large audiences. Pupils appearing on the afternoon program were Barbara Bronars, Charlotte Labinger, Mary Lou Caron, Lenore Gould, Faylene Peters, and Helene Pierce. Those presented in the evening were Goldie Brill, John Downey, Elinore Chisholm, Cele Duval, Donald Schwejda, Bette Lou Kroone, Barbara Wenman, Richard Wozny and Donna Turner. The two latter students have both given solo recitals in Kimball Hall Mr. Wozny being heard in his third on May 2. Those who hear pupils of Mr. Tarnowsky are assured of talent exceptionally well trained, in authoritative interpretations of representative works of piano literature.

Roosevelt College Events

The fifth concert of the Chamber Music and Piano Series presented by the Roosevelt College School of Music, was given May 18 by Maurice Dumesnil and Saul Dorfman, pianists, the Roosevelt College Quartet, and David Moll, violinist. The program contained Haydn's Quartet in G major, Op. 54, No. 1; Variations on a Theme by Beethoven for Two Pianos by Saint-Saens; and this composer's Trio in F major, Op. 18.

Other recitals included those in the French Chamber Music Series, presenting the three sonatas of Debussy, for cello and piano; flute, viola and harp; and for violin and piano; and the Roosevelt College String Quartet program of Haydn Quartets in G minor, Op. 74; and in D major, Op. 76. Members of the quartet are Herman Clebanoff and Philip Scharf, violins, Harold Klatz, viola, and Karl Fruh, violoncello.

A Master Class in Beethoven's Piano Sonatas will be conducted by Oswald Jonas June 27-July 1, from 10-12 a.m.

The Opera Workshop, John Daggett Howell, general director, gave four performances of Faust in commemoration of the 200th anniversary of the birth of Goethe in the school's Recital Hall, during the past fortnight. Other productions of the Workshop have been Menotti's The Old Maid and the Thief, and Donizetti's Don Pasquale.

Boguslawski College of Music News

Dr. Isadore Berger, who heads the Violin Department of Boguslawski College, will hold violin master classes, June 20 to Aug. 4. Dr. Berger is a graduate of the Brussels Royal Conservatoire and had his violin training under Wilhelmj in London, Thomson in Brussels and Sauret in Geneva. Dr. Berger served as head of violin department at De Paul University and was concertmaster of the Chicago Opera Orchestra. He made successful appearances at Queen's Hall, London, the New York Stadium and in other leading cities in this country and Europe.

The summer sessions of Leonard Shure's Master Class in piano will be held June 2-11, inclusive. Subjects for the classes will be the music of Bach, Beethoven, Mozart, Brahms, Schubert, Franck and Chopin. The artist students playing at these sessions are Irene Schreier, Katherine Glaser, and Ruth Kaufman.

The German diction class of Edith Jonas will give a program in Baldwin Hall Sunday afternoon, June 5 at 4 o'clock. There will be singing of folksongs, solos for voice and piano by artist students of the school, and chamber music.

The Boguslawski College of Music will hold its 18th annual commencement Sunday afternoon, June 19, at 3:30 p.m. in the Eleventh Street Theatre.

Brown to Conduct Tri-State Symphony

The Board of Directors of the Tri-City Symphony (Davenport, Ia., Moline and Rock Island, Ill.) have announced the appointment of Harry John Brown as Musical Director and Conductor to fill the post held for the past ten years by Oscar Anderson. Mr. Brown is Director of the School of Music at Elmhurst College, Elmhurst, Ill., and conductor of the Chicago United Singers.

Among the Artists

Leo Heim, member of the piano faculty of the American Conservatory of Music, presented his pupils in two recitals on May 17 and 26 in studios in the Kimball Building. In addition to a full teaching schedule, Mr. Heim is in demand as coach-accompanist. He was recently accompanist for David Austin, bass-baritone, in a recital presented by Wesley Foundation at the University of North Dakota and Wesley College, Grand Forks, N. D.; and for Robert Speaker, baritone, in recitals given at General Beadle State Teachers College, Madison, S. D.; Northern State Teachers College, Aberdeen, S. D.; and at St. Mary College, Xavier, Kan.

Edward Collins presented his artist pupil, Ruth Million, in joint recital with Edalyn Bledsoe, soprano, in the Recital Hall of the American Conservatory, May 12. Among the scores presented in the piano groups, was Mr. Collins' composition, The 5:48.

Rose Lyon DuMoulin and Erma Rounds played Clokey's Symphonic Piece for

(Continued on following page)

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CHICAGO

(Continued from preceding page)

Piano and Organ on the annual organ program by the Chicago Artists' Association, May 10, at the United Church of Hyde Park.

Nancy Carr, soprano, was guest artist May 13, in an Afternoon Musicale at the Fortnightly sponsored by the Illinois Opera Guild.

Katja Andy presented Nellie Belle Waters in Senior recital, May 10, in the Recital Hall of De Paul University School of Music. Other pupils of Miss Andy were heard in a recital given in the same hall on May 3.

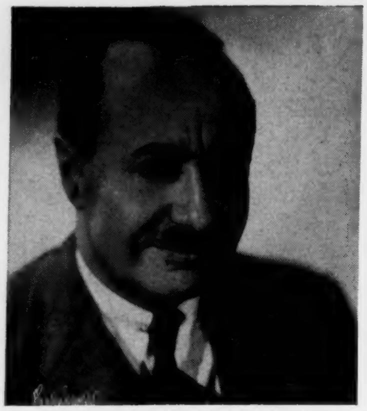
Cara Verson was guest artist of the Lake View Musical Society at the Cordon Club, May 11, playing a group of works by Debussy and Ginastera.

Stassevitch to Conduct Orchestral Clinic

De Paul University has organized a clinic to be conducted by Paul Stassevitch this summer. The purpose is to give musicians opportunity of becoming familiar with a larger repertoire of symphonic literature and to acquire the necessary technique to meet the demands of a first class symphony orchestra.

Mr. Stassevitch, who is well known as a violinist, made his debut as conductor at Carnegie Hall, with an orchestra of Philharmonic men, and later led the Oslo Philharmonic and Montreal Symphony Orchestras as guest. During 1935-36 and 1936-37, he directed the Stassevitch Orchestral Series at Town Hall, New York.

The clinic will be open to professional musicians, and student musicians of professional caliber, and will be in session twice a week during May, June and July, in the rehearsal hall of the Sherwood Music School, 1014 South Michigan Avenue. For further information apply to Ida Belle Sellers, Registrar for the clinic, Allerton Hotel, Chicago.



FESTIVAL OFFICIAL . . . Harry Zelzer has been appointed by the Goethe Bicentennial Foundation as vice-president and coordinator of the Goethe Festival, Aspen, Colo., June 27-July 16. (Photo by Maurice Seymour.)

Rachmaninoff Fund Suspends

There was an element of surprise contained in the announcement of the decision to dissolve the Rachmaninoff Fund and to abandon the organization's plans for the future, which was made on May 12 at a meeting of the board of directors held at New York's Lotos Club. Lack of sufficient public support of the Fund and an inability to carry out fully the purposes for which the organization was founded were advanced as causes for the action taken. Established in 1943, the Rachmaninoff Fund had been designed as a permanent organization to provide career opportunities for young musicians by means of competitions held regionally and nationally.

The sole winner of the Fund's national piano contest was Seymour Lipkin, who during the past season has appeared as soloist with major symphony orchestras as part of his award in being named national winner. In the piano contest a special award of a Carnegie Hall recital was also made to Gary Graffman. Plans which had been under way for the extension of Rachmaninoff Fund competitions to composers and conductors are cancelled.

Asks Russian Tour For Ballet Theatre

Blevins Davis, president of the Ballet Theatre Foundation, has addressed a request to Alexander Panushkin, Ambassador of the U.S.S.R., for permission to present the Ballet Theatre in the Soviet Union without fee of any kind next September or October.

Mr. Davis offered to pay all expenses, asking only that the U.S.S.R. supply "a suitable orchestra," and added that the proceeds might be turned over "to any fund, group or organization" that might be designated by Russian officials.

A Correction

The concert of the Pro Musica Trio of Chicago on April 27, owing to a typographical error, was referred to in the Musical Courier of May 15 as the "first concert of the season" for this organization. It was their final program for 1948-49. The group will resume activities in October, a month earlier than usual.

PASSED AWAY

HANS PFITZNER, 80, noted German composer, died in Salzburg on May 22. Though for years one of the most prominent figures in his country's music, he had not got on well with Hitler and the National Socialists and his royalties both inside and outside Germany were frozen during and after the war. He lived for some years in a Munich home for the aged, and only recently had been brought to Salzburg. His living expenses at the end were paid by the Vienna Philharmonic Orchestra, whose president Rudolf Hanzel, was a personal friend.

Pfitzner was a post-Romantic in musical style His oratorio, Von Deutscher Seele, was performed by the old Friends of Music Society in New York in 1923. In Europe he was best known for his music drama Palestrina, first produced in 1917, and sung often at Munich and elsewhere. His other operas included Der Arme Heinrich, often considered his best work; Die Rose vom Liebesgarten; Christelflein, and Das Herz. He also wrote choral, chamber music and about 100 songs.

Born in Moscow of German parents, Pfitzner grew up in Frankfort, where his father was music director of the City Theatre; attended the Hoch Conservatory and studied under Kwast and Knorr. In 1892 he taught at the Coblentz Conservatory; the next year gave a concert of his works in Berlin. In 1894 he became conductor at the Mainz City Theatre, in 1897 teacher of theory at Stern Conservatory, Berlin. Among his successive posts were those with the Theater des Westens, Berlin; the Kaim Orchestra at Munich; manager of the opera and director of the Conservatory at Strasbourg; conductor of the Munich Concert Society; teacher at the Berlin Hochshule fuer Musik (he was made a Royal Professor in 1913) and General Music Director for Bavaria in 1920. In 1925 he received the Order pour le Merite from the Prussian Academy of Arts and Sciences. He wrote books on opera production, and after the recent war published another, Pictures and Impressions.

MRS. ADDIE WOLFF KAHN, 75, widow of Otto H. Kahn, New York banker and patron of arts, died while visiting London on May 15. She continued patronage of music after her husband's death, and was a former director of the Metropolitan Opera Association, former president and director of the Manhattan School of Music, vice-president of the Rachmaninoff Memorial Fund, and president of the National Music League. She is survived by two daughters, two sons and seven grandchildren.

ANDRE POLAH, 56, conductor, violinist and member of the Syracuse, N. Y., University School of Music faculty, died on May 19. He had undergone an operation two days previously. He was born in Holland, studied at The Hague Conservatory, and under Ysaye, Massenet, Nikisch, Gevaert and Spiering. He toured Europe as a violin recitalist and conducted at the Berlin Esplanade Concerts. In 1917 he came to the U. S. and made appearances in this country both as violinist and conductor in programs with Cyril Scott, Eugene Goossens, Busoni, Pizzetti and Ravel. He conducted the Syracuse Symphony Orchestra for a number of years and headed the string and orchestra department at the University. He married Gwen Le Gallienne, daughter of the well-known poet, Richard Le Gallienne.

ROSITA RENARD, 55, Chilean pianist, died in Santiago, on May 24. Her career took her to Germany, Canada, the United States and many countries of Latin-America. Born in Santiago, she studied music at the National Conservatory there, where in 1930 she became a teacher. She continued her studies with Krause in Berlin. Mme. Renard's first tour of the United States was made in 1917. She had been soloist with the New York Philharmonic and other prominent orchestras. Her last New York appearance was in a recital at Carnegie Hall, Jan. 19, 1949.

LEILA FAULKNER, mother of Freda Draper, passed away on April 26 at the St. Joseph Hospital in Kansas City. She formerly appeared as a singer and pianist in the Middle West.

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PHILADELPHIA

Local Opera Fare Ranges from Fedora to Down in the Valley

By SAMUEL L. SINGER

Philadelphia

ALTHOUGH the closing weeks of Philadelphia's music season witnessed the revival of an opera new to most listeners here, other elements of novelty were provided by "old friends in new garb." The latter might be an unusual twist in a stage production, or an ensemble performance of such revelation as to be disclosed virtually for the first time.

The Philadelphia La Scala Opera Company revived Giordano's Fedora, last presented here in December, 1923, by the Metropolitan. Now, as then. Giovanni Martinelli sang Loris. Other principals in the Scala production were June Kelly in the title role and George Czaplicki as De Siriex. The orchestra was under Giuseppe Bamboschek. The work has some highly dramatic moments orchestrally as well as vocally, besides a second-act opening waltz of Tchaikovskian appeal.

In the Scala production of "Cav-Pag," Cesare Bardelli sang the Prologue in white tie and tails, then assumed the part of Silvio. After all, perhaps, it makes little difference who sings the Prologue. *Si puo?* This performance brought the local debut of Anton Marco, baritone, as Tonio and Alfio, whom one will be hearing again. The Scala also gave a routine production of Tosca, with June Kelly, Norman Kelley and Bardelli; and its usual most competent production of Aida, with Herva Nelli, Eleanor Knapp, Alessandro Granda and Robert Weede.

Another Aida production was that of the Dra Mu Opera Company, local Negro group. Though Marian Anderson is the most famous Negro singer to come from Philadelphia, two possible future "greats" sang Aida and Amneris: Elizabeth Walker and Constance Stokes. Henri Elkan is the conductor of this ambitious company.

Weill's Down in the Valley Heard

Freshest and most engaging opera performance in May was the eastern premiere of Kurt Weill's Down in the Valley, given by the Chamber Opera Society. A third performance was added after two overflow presentations, and the work will doubtless be given again next season. The opera is a happy combination of American folk music and legend, with deliberate *naïveté* in dramatic treatment. Its tale of violent love-rivalry, set in Alabama, finds room for dances, jail and church scenes, a chorus and narrator within its hour's length, somewhat like certain movies or American ballet productions. The cast was dominated by Andersons — Dorsey and Donald and their sister Jeannette —in leading roles, while Dorsey's wife Anne was in the ballet. Joseph Levine was the excellent director and pianist.

The Philadelphia Orchestra closed its 49th local season with the annual request program. As in many past seasons, the Franck Symphony was the principal choice. Another repeater was the Suite from Der Rosenkavalier, and Strauss was also represented with Death and Transfiguration. Runners-up in the voting on symphonies were the Brahms First, Tchaikovsky Pathétique and Sibelius Second.

A rare treat was the performance by Agi Jambor, pianist, of four seldom-heard Bach keyboard concertos (Mme. Jambor also conducted the accompanying string orchestra).

A Tartini Novelty

The final concert of the New Chamber Orchestra, Ifor Jones, conductor, with Orlando Cole as soloist presented the local premiere of a Cello Concerto by Tartini—in which two slow movements of great beauty alternated with fast movements of less moment. . . . The Curtis String Quartet (nucleus of the New Chamber Orchestra) also closed its notable series—presenting Beethoven and 20th-century Quartets—at the Free Library. The novelty was Arthur Cohn's Fourth String Quartet, subtitled Histrionics, more of a suite than a quartet, which explores in musical fashion the technical resources of the instruments. . . . James Allan Dash, conductor and organist, made his musical farewell to this city by conducting the St. Matthew Passion with the Bach Festival Society of Philadelphia. Dash, who founded the group's predecessor, the Delaware County Choral Society, in 1931, is to concentrate his musical activities in Baltimore, and will be missed here. . . . Handel's Messiah emerged anew in all its glory, as conducted by Harold W. Gilbert with the Mendelssohn Club, one of the finest mixed choruses hereabouts. . . . The Ballet Theater, presented by Jules Falk, gave the local premieres of Fall River Legend and Billy the Kid. . . . The dance here was well served with satire — Mata and Hari, presented by the Art Alliance, and Iva Kitchell, sponsored by Emma Feldman. Miss Feldman also was impresario for recitals by Marian Anderson and Ferruccio Tagliavini.

Knoxville Symphony Schedule

The Knoxville Symphony Orchestra, David Van Vactor, conductor, announces its 15th season, Oct. 11, 1949, through April 18, 1950. Sylvia Zaremba, pianist, is soloist for the opening concert; Uta Graf, soprano, Nov. 22; Virgil Thomson, composer, Jan. 17; Fredy Wang, violinist, Feb. 14; Miller-Harrold, duo pianists, March 14; and Gladys Swarthout for the final event.

ADDRESSES WANTED

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Eva Lynne Booth
Mary Rucker Brooke
Joseph Brunel
Rachelle Carlay
Peter Chambers
Freeda Cluff
Rosabelle De Long
Christina Fonteyn
William L. Gomory
Adele Jackson
Beverly Kirk
Eyvind Laholm
Otto Lehmann
Estella Lenci
Helen Martin
William Neill
Paul Kent Nero
Djina Ostrowska
Bernard Parronchi
John H. Patrick
Edith Pengilley
William Reid
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Marian Rudley
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NEW YORK CONCERTS: Highlights in May Roster

CARNEGIE HALL

FIFTH ANNUAL GERSHWIN CONCERT INTRODUCES NEW ROREM WORK

The fifth annual Gershwin Memorial Concert, sponsored by the B'nai B'rith Victory Lodge No. 148, took place on May 7. It featured the world premiere of Ned Rorem's prizewinning Overture in C, played by the Symphonette Orchestra conducted by Mishel Piastro. The work is fresh, inventive, orchestrated with a fine sense of color and rhythm, altogether an imaginative piece, of invigorating liveliness.

The rest of the program was devoted largely to Gershwin compositions. Avon Long sang three songs which in his interpretation had special charm, and Alec Templeton played two Preludes for piano solo, and with the orchestra his own "Swingphony" in the style of Gershwin, based on the latter's The Man I Love and Rhapsody in Blue. The orchestra opened the program with the Cuban Overture and also gave Bennett's Suite from Porgy and Bess.

Quentin Reynolds read a meaningful Word Picture describing Gershwin's life, as reflected in some of his songs, and during the intermission speeches of homage were made by Irving Mitchell, President of the Lodge, the Hon. Ferdinand Pecora, Justice of the Supreme Court of the State of New York, and Oscar Hammerstein, II, who handed to Mr. Rorem the $1,000 award for his composition. A large audience was very cordial with its applause. H. W. L.

DESSOFF CHOIRS IN BAROQUE MUSIC

A program of choral music ranging from Palestrina to Bach was given by the Dessoff Choirs, under Paul Boepple, its conductor, on May 11. Much of the music, or perhaps all, was among that which Mr. Beopple has edited. He is a deeply versed musician in the pre-Bach periods and in this program the choirs gave some of the best work heard from them recently. Utilizing mixed voices, a cappella, in compositions of many differing idioms, they demonstrated the rare harmonic charm and poignancy of utterance in such scores as Palestrina's motet, Assumpta Est Maria; the first and second of the Lamentations of the Prophet Jeremiah (Third Day) by Orlandus Lassus; motets Ad Dominum Cum Tribularer by Hassler and Mirabile Mysterium by Jacob Handl (known also as Jacobus Gallus); Die mit Traenen Saehen by Schein; Purcell's anthem, Lord, How Long Wilt Thou Be Angry? and Bach's motet, Der Geist hilft uns'rer Schwachheit auf. Especially moving was the work by Schein, and among the most delicate singing of the evening was that in the Handl motet, while the lordly, striding anthem of Purcell, and the glorious polyphony of Bach made for equally exceptional experiences. The audience was warmly appreciative; some of the airs of the first half were repeated after the intermission.

R. M. K.

TOWN HALL

BRANSCOMBE CHORAL HEARD

The 15th annual concert by the Branscombe Choral on May 5 opened with a presentation of a scroll to its conductor, Gena Branscombe. Made by the American Mothers' Committee, it was for her contribution as a mother and a musician because of her great influence on the home and young people's groups.

THREESOME ON TOUR . . . The Dorelle Concert Trio of New York has been heard in concerts in the United States for more than three years. The group includes, left to right, Jascha Fastofsky, violinist, Maxine Dorelle, soprano, and Wallace Kotter, pianist. This year they have again toured widely.

As usual, the musical side of the program showed considerable initiative and enterprise. Among a wide variety of interesting choral works there were several first performances — Dance in the Moonlight, by Rachmaninoff-Branscombe; Girls in a Garden, by H. A. Schimmerling; O River Flowing Dark and Wide, by Smetana - Branscombe — and a first New York performance of How Silently April Takes a Battlefield, by Myra Boitos. The two most ambitious efforts were the Bridesmaids' Scene from Kodaly's Hary Janos and Debussy's The Blessed Damozel. Both were delivered with a fine sense of style and lovely tonal texture. Angelene Collins and Dorothy Symonds were the soloists in the former work, and Carolyn Chrisman, Mabel Abersole and Dorothy Symonds sang the solo parts in the latter. The Choral was assisted by Jeanne Mitchell, violinist; Angelene Collins, soprano; Ruth Freeman, flutist; Kathleen Wilber, horn, and Joanne Trobaugh, harpist. A. L. S.

BRACHA ZEFIRA IN FOLKSONGS

Bracha Zefira, Palestinian contralto, brought her mature and convincing art to New York audiences on May 19. The Yemenite singer, a native of Israel, offered a recital of folksongs in the stylistically impeccable and beautiful adaptations of Paul Ben Haim, Sadam Partash, Marc Lavry, and original songs by Ben Haim, Nardi, M. Zeira, Weissfish, Weiner, Mindlin, Pugatchov. To vary the program she employed various sorts of accompaniments, presenting at the piano Robert Cornman; at the harp, Victoria Augustini; and a string ensemble. Employing graceful, expressive gestures, she conveyed to her listeners the inner meaning of the songs, which though sung in Ivrit and not understandable to the better part of the audience, were most attractive and impressive. Her work was received with great applause.

H. W. L.

JOSH WHITE IN ANNUAL RECITAL

Josh White returned to Town Hall on May 21 with a program which presented a wide selection of his well known repertoire. He has gained the following of a devoted audience, which filled the auditorium and was most appreciative. The clue to Mr. White's success is his simplicity. He sings his ballads in straightforward manner and without any unnecessary sentimentalizing. His exemplary diction is the backbone of his interpretative prowess. Close as he brings a song to the listener, there is no way to escape its impact, be it happy or sad. Mr. White was most cordially applauded and was not sparing with encores. H. W. L.

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TIMES HALL

LITTLE SYMPHONY GIVES MOZART CONCERT WITH KENSLEY ROSEN AND ADI BERNARD

Will any current composer's works be listened to with rapt attention and approval about 158 years after his death? This question presented itself to the reviewer on May 6 during the all-Mozart program performed in clean-cut style by the New York Little Symphony, ably led by Joseph Barone, who conducted from memory during most of the evening. The delightful late season concert was enjoyed by a sizable, appreciative audience.

The program included the Violin Concerto in A Major (K. 219), played in a musicianly manner by Kensley Rosen, with sensitive orchestral support. The Rosen tone maintained correct balance and warmth throughout the concerto, and the tricky cadenzas were negotiated satisfactorily, despite excessive temperatures for May, hard weather for string players!

Adi Bernard won considerable acclaim by superb playing in the Rondo in A major (K. 386) and Piano Concertos in A major and C major (K. 414 and 246). This pianist brought to her task fine musicianship, deep sense of values and impeccable technique that proclaimed her a true Mozartian virtuoso. An ovation greeted her performances. The evening began with a spirited delivery of Eine Kleine Nachtmusik by the orchestra. H. I. B.

ANDREASSON AND WEISS IN PROGRAM OF SONATAS

An ensemble of musical finesse and sensibility was heard on May 9, when Bjoern Andreasson and Piero Weiss joined forces for an evening of violin and piano sonatas. Opening with Hindemith' Sonata in E flat, op. 11, No. 1, the two youthful artists also played Brahms' Sonata in G major, op. 78, Mozart's G major Sonata (K. 301) and Schubert's Fantasy in C, op. 159.

One of the happy characteristics of their artistic collaboration was the complete unity of purpose expressed in the playing and the real sense of responsibility towards the works. This was music-making of depth and understanding, without undue showmanship. Pianist and violinist (the latter also played Bach's solo partita in E major for violin alone) were technically well equipped for their tasks, and gave musical readings of purity and stylistic integrity. The audience, which filled the hall completely, gave the two artists an ovation during and after the program. H. W. L.

CONSUELO CLOOS, MEZZO-SOPRANO

Consuelo Cloos, mezzo-soprano, was the recitalist of May 13 in a program of Russian and French songs, an assortment by Latin composers, and two groups by Hovhaness, all but one of the latter set to poems by Miss Cloos.

The singer proved a discerning and interesting artist, adapting her tones skillfully to her material. The accompanist was Alan Hovhaness. B. G.

ADOLPH TEICHERT, PIANIST

Adolph Teichert, pianist, gave his New York debut recital on May 16. In a demanding program listing Bach's Prelude and Fugue in C minor and Chromatic Fantasy and Fugue, Beethoven's Waldstein Sonata, works by Chopin and Debussy he proved a competent performer, though his technic was not always wholly reliable. In works of Chopin and Debussy, Mr. Teichert showed imagination and finesse; more concertizing experience should help him to realize his fine talent to the full. H. W. L.

CARNEGIE RECITAL HALL

OLEA AANRUD HEARD

Olea Aanrud, contralto, specialized in Scandinavian music at her recital on May 10. With Wallace Kotter at the piano, she sang songs by Norwegian composers and Grieg's Haugtussa cycle, as well as numbers in English by Gertrude Ross, Amy Worth, Mildred Lund Tyson and Elinor Remick Warren. Miss Aanrud is a singer of intelligence and musicianship. These qualities showed to advantage a voice of somewhat limited powers, but pleasing in timbre and generally well produced. D. B.

NEWS IN BRIEF

Artiss de Volt, harpist, was soloist in Wilkes-Barre, Pa., on May 17 at a special concert at the First Methodist Church, assisted by the choir and George Reese. Miss de Volt sails on June 15 with a group of music students to spend six weeks in Salzburg, teaching her harp class. She will give a recital in Hamburg in August before returning to the U. S. on Sept. 2.

Maria Noelte, soprano, was soloist at the opening of the annual series of Naumburg Memorial Concerts on May 30. Maximilian Pilzer conducted. Dr. Sigmund Spaeth made an address.

Dorothy Overholt, mezzo-soprano, was presented by the New York Madrigal Society in a program of folksongs at The Barbizon.

Arthur LeBlanc, Canadian violinist, recently returned to Montreal from Europe, having made concert appearances in France, Belgium and Holland. In Paris he was soloist with the orchestra of the Société des Concerts in the world premiere of Milhaud's new Violin Concerto, written especially for him.

Erich Leinsdorf's summer schedule includes guest conducting engagements at Grant Park, Chicago, July 16, 17 and 20, and at the Hollywood Bowl on July 26 and 28. In October he will begin his third season as conductor of the Rochester Philharmonic Orchestra.

Massimo Freccia conducted the NBC Symphony on its May 28 broadcast, and will return for that of June 4. In the fall Mr. Freccia will open his sixth season as musical director of the New Orleans Symphony.

Successful conclusion of its campaign to raise funds for the purchase of a piano for the Athens (Greece) Symphony is announced by the International Music Relations Department of the National Federation of Music Clubs through the chairman of the department, Mrs. Guy Patterson Gannett. The piano, a Baldwin concert grand, will be shipped this month direct to Piraeus, the port of Athens.

Pierre Luboshutz and Genia Nemenoff, duo pianists, have ended a season of 80 concerts; in the last lap, March 1 to May 1, they covered 56,700 miles. One of their New York engagements next season is with the Little Orchestra Society in the Martinu Concerto.

The second National Opera Festival of the National Association for Opera will be held in Milwaukee on Aug. 5 and 6, Sam Basan of the Milwaukee County Parks Commission has announced.

Ellabelle Davis, soprano, now on a tour of more than 50 engagements in Europe, will return to appear as soloist at the Lewisohn Stadium on Aug. 1 under Efrem Kurtz. On Aug. 25 she will sing at the Hollywood Bowl under Eugene Ormandy, donating her services for the National Scholarship Fund of the National Association of Negro Musicians.

Maria Stoesser, pianist from California, on May 20 gave a benefit concert in the Teatro Degollada in Guadalajara, Mexico, for La Ciudad de los Niños (Boys' Town), charitable organization conducted by Padre Cuéllar. Miss Stoesser also was presented under the auspices of the Sinfonica in its regular concert of May 27 there, as soloist in the Schumann Piano Concerto.

Fritz Mahler has been engaged for his third season as musical director of the Erie Philharmonic Orchestra.

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EASTMAN SCHOOL IS SCENE OF 19th AMERICAN FETE

GROUP OF COMPOSERS . . . at Eastman School of Music's 19th Annual Festival of American Music. (L. to r.), William Brandt, Louis Mennini, Dr. Howard Hanson, director of the Eastman School and of the Festival, Dr. Peter Mennin, Dr. Weldon Hart and Louis Gordon.

By NORMAN NAIRN

Rochester, N. Y.

FIVE works, including two short operas, were premiered at the 19th Annual Festival of American Music given by the Eastman School of Music, May 5-12, and 11 others had first Rochester hearings, while two received first public performances. This year's festival, almost at the close of the season, marked completion of Dr. Howard Hanson's 25th year as director at Eastman.

Works premiered were incidental music from Bernard Rogers' opera, The Warrior; a ballet, The Shooting of Dan McGrew by Eugene Kurtz; the operas Don't We All by Burrill Phillips and In the Name of Culture by Alberto Bimboni, and the John Jacob Niles Suite by Dr. Weldon Hart.

Initial Rochester hearings were for works by Herbert Elwell, Dr. Hanson, Walter Piston, Samuel Barber, Carl Ruggles, Charles Ives, Edgar Varese, Henry Cowell, Donald Tweedy, Wayne Barlow and Peter Mennin, the first public performances being given William Brandt's Quartet No. 2 and Louis Gordon's Overture for Orchestra.

Large Audiences Hear Concerts

This year's festival was one of the most successful in the history of the events, overflow audiences being the rule.

Taken in chronological order, the series opened brilliantly on May 5, with Dr. Hanson directing the Eastman-Rochester Symphony Orchestra, first in the Rogers' music extracted from The Warrior, a short opera produced by the Metropolitan on Jan. 11, 1947, after it had won the Alice M. Ditson $1,500 prize. The excerpts, Oriental in quality, proved to be brief mood-paintings.

Herbert Elwell's Pastorale for voice and orchestra, based on The Song of Solomon, which had Marie Simmelink Kraft, Cleveland soprano, as soloist, proved one of the high spots of the Festival. The work by the music critic of the Cleveland Plain Dealer and member of Oberlin Conservatory faculty, was written for Mrs. Kraft at suggestion of George Szell of the Cleveland Orchestra, and premiered in March, 1948.

Symphonic in character, the Pastorale is an example of exquisite imaginative writing, quite modern and yet containing nothing to offend the ear. Elwell has written in gorgeous orchestral colors, bringing out the inspired poetry of the text, with a vocal line which is a real *tour de force*. Mrs. Kraft's sensitiveness to the text, its every meaning, and her superb diction, made hers a memorable presentation.

With Jose Echaniz as soloist, Dr. Hanson's Concerto for Piano and Orchestra, premiered under the composer with the Boston Symphony in Boston and New York, had its first local hearing. This work, in four movements, impressed for its listenability. The pianist does not have the chief role. Rather, the music is a "give and take" proposition, in which piano and orchestra are partners, equally important. The virtuosic finale, an emotion-rousing climax, found Echaniz, as through the rest of the concerto, technically precise, and an almost remarkable unity of spirit with conductor and orchestra.

Works for Small Orchestra

The program of May 6 found Frederick Fennell conducting the Eastman School Little Symphony, the most grateful works heard being Bernard Rogers' Characters from Hans Christian Andersen, in which the Eastman composer's mastery of instrumentation was revealed in a refined coloristic scheme, and Samuel Barber's Capricorn Concerto. This work, with Edward McGough, flute; Daniel McAninch, oboe, and Robert Grocock, trumpet, follows generally the style of the Bach and Handel concerti grossi.

Aside from Walter Piston's Divertimento, the rest of Fennell's program, Carl Ruggles' Portals, Angels; Charles Ives' A Set of Pieces for Theater Orchestra, with Louis Gordon as pianist, and Edgar Varèse's Intégrales, was rather rough on conservative ears, but contained an interesting review of some older scores. Fennell led some of the same works at the Columbia University festival in New York, and discussions of these appear elsewhere in this issue.

Ballet Program

Ballet performances at the festival invariably draw huge audiences. That of May 7 was no exception, Dr. Hanson conducting the Eastman-Rochester Symphony in an evening that was outstanding musically. Eugene Kurtz's ballet, The Shooting of Dan McGrew, is interesting and original music.

Participating were Thelma Biracree as choreographer and soloist, assisted by Olive McCue, guest choreographer and soloist, Earl Kage, Fred Keck, and the Biracree and McCue ensembles.

Other music used for choreography included Samuel Barber's Essay for Orchestra; Gershwin's Concerto in F, with Alfred Mouledous as the exceptionally capable pianist; Harl McDonald's suite From Childhood; Louis Mennini's Allegro Energico, and Bernard Wagenaar's Divertimento.

Two Native Operas Premiered

Two evenings, May 9 and 10, were devoted to the opera premieres. Burrill Phillips' Don't We All, libretto by Albert Phillips, may well mark a significant trend in American chamber opera. In the accepted sense of the term there are no arias, but in the fast-moving modern music everything fits together to utmost satisfaction. The second night's presentation proved that this little opera can stand as it is. The story is based on a trifling family argument.

Performers here were Nancy Arthur, Sam Jones, Lois Winter, James Fogelsong, Marjorie Orbacker, Thomas Mayne, Toni Arnould and Harold Hawn.

Alberto Bimboni guest-conducted the premiere of his opera, In the Name of Culture, the libretto by Norma Frizelle Stolzenbach being a satire on a woman's club meeting. Bimboni's music is delightful, its tunes singable. The opera needs cutting, however.

Both operas were presented smoothly, under the direction of Leonard W. Treash. For the first time in festival history two graduate students were given opportunity as opera conductors, Ward Woodbury officiating both nights for the Phillips, and Evan Whallon for the second night of the Bimboni. Both acquitted themselves surely.

Chamber Music List

One of the most interesting programs of the week was a chamber music list directed by John Celentano on May 11, when William Brandt's Quartet No. 2 was premiered, a work which has individuality and shows great talent.

Perhaps the most intriguing piece was Donald Tweedy's Sonata for cello and piano, played by Luigi Silva, cello, and Sandor Vas, piano. This is elegant writing, and contains some rarely beautiful music.

Interesting, too, was Wayne Barlow's Prelude, Air and Variations for bassoon, piano and string quartet, with David Van Hoesen as bassoonist and Robert Robinson as pianist. Rounding out the program was Henry Cowell's Hymn, Chorale and Fuguing Tune for string quartet, which has been heard elsewhere.

Comprising the unusually efficient quartet were Alfred Schneider, first violin; Paul Brainard, second violin; Richard Blum, viola, and Gordon Epperson, cello.

Founder's Day Finale

Climax of the Festival came on Founder's Day, May 12, with Dr. Hanson conducting the Eastman School Senior Symphony Orchestra and Chorus.

Weldon Hart's John Jacob Niles Suite, given its premiere, had been written in tribute to the Kentucky folk singer of that name. Using several American folk tunes, Hart has kept his introductions and interludes in character with the simplicity of the tunes employed.

Other works on this program were Louis Gordon's bright, energetic Overture; Gardner Read's Threnody for flute, harp and strings, with George Hambrecht as flutist; Peter Mennin's Symphony No. 3, an imposing work, discreetly modern, decidedly well scored, interesting rhythmically, and Louis Mennini's warm Arioso for strings.

Ending the Festival on a dramatic note was Dr. Hanson's The Lament for Beowulf, for chorus and orchestra, presented with climactic power and finesse.

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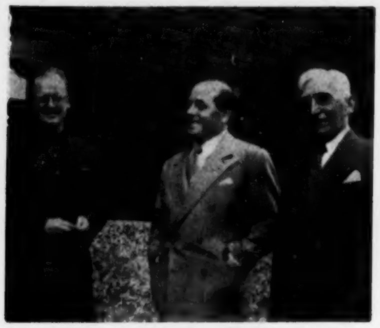

AT ANN ARBOR . . . A trio of leading figures in the annual May Festival includes, left to right, Thor Johnson, conductor of the Cincinnati Symphony; Eugene Ormandy, musical director of the Philadelphia Orchestra, which played for the series of festival concerts; and Dr. Charles A. Sink, president of the University Musical Society, who arranges the annual programs.

(*Continued from page 20*)

pressive religious feeling. It was completed this year for its premiere performance at the 1949 Festival. Llywelyn Gomer (Welsh-American) is the pen name of Gomer L. Jones, Associate Professor of Music at Michigan State College, East Lansing. His works have been performed by orchestras including the New York Philharmonic, Rochester Philharmonic Orchestra, Michigan State Orchestra, and, most recently, by the London Symphony Orchestra, and the Cincinnati Symphony Orchestra under Thor Johnson.

Mr. Johnson also conducted a first performance in Ann Arbor of Villa-Lobos's Choros No. 10, "Rasga O Coracao" with the Choral Union and soloists —sung with contagious spirit for its elemental rhythms and its uninhibited melodies with their primitive, bold beauty.

A highlight of the festival was the portion of the Saturday afternoon concert conducted by Alexander Hilsberg, which opened with a meticulous and scintillating performance of Smetana's Overture to The Bartered Bride. Mr. Hilsberg gave a highly musicianly and beautifully interpreted reading of Mozart's Symphony No. 40 (K. 550), and brought the concert to a stirring close with Erica Morini, outstanding feminine artist of the violin, as soloist in Wieniawski's Concerto No. 2 in D Minor. The perfectly integrated performance reached the highest artistic standards, and inspired the audience to "bravas."

A novel feature was the Festival Youth Chorus of 400 selected boys and girls from the Public Schools of Ann Arbor under the excellent direction of Marguerite Hood (conductor since 1943), heard in a Lieder Cycle of songs by Wolf, Schumann, Schubert, Brahms and Mozart, orchestrated by Dorothy James, and with English translations by Miss Hood.

Swarthout and Tassinari Among Solo Artists

In addition to the opening concert, Mr. Ormandy conducted the concerts of Saturday evening, and the closing one on Sunday, with soloists Gladys Swarthout and Pia Tassinari. Miss Swarthout sang with taste and charm songs by Handel, Rossini and Respighi, and modern airs by Canteloube and Obradors, advantageously orchestrated and beautifully accompanied. The audience's insistent and hearty applause brought the popular and attractive artist back many times, finally to sing a favorite folksong by John Jacob Niles.

Miss Tassinari is a seasoned artist routined in the traditions of Italian operatic singing, with an engaging presence and a voice rich in vocal capabilities and beauty. She received a warm ovation following her appearances in groups including arias by Gluck, Mozart, Pergolesi, Mascagni and Boito.

Mr. Ormandy had his magnificent instrument, the Philadelphia Orchestra, under perfect control throughout his elegant and authoritative readings of Schoenberg's Theme and Variations, waltzes from Strauss' Der Rosenkavalier, Barber's Adagio for Strings, Hindemith's Mathis der Maler and Tchaikowsky's Fourth, which closed the festival brilliantly.

Mr. Ormandy, appearing with his orchestra on this occasion for the 12th consecutive year as highlight of the entire festival season, returned to the stage repeatedly to acknowledge the enthusiastic appreciation expressed by the audience of some 5,000.

Other Festivals

Among other recent festivals held on college and university campuses, were the third annual Michigan State College Festival (East Lansing, May 8, 9 and 10), attended by 10,000 paying tribute to the music of Beethoven, with the MSC Faculty Woodwind Quintet and String Quartet participating in chamber music concerts, and those by the MSC Symphony Orchestra under Alexander Schuster, with soloists Ernst Victor Wolff, pianist, and Romeo Tata, violinist, members of the artist faculty; the University of Illinois School of Music's Festival of Contemporary Arts (previously announced); Northwestern University's Symposium of Composers from five nearby Schools of Music; and the Southwestern Composers' Festival held at the University of Tulsa College of Fine Arts in Oklahoma, where in addition to the performance of regional works, ones by better-known composers were heard. Featured on this season's festival program at Tulsa was a prizewinning composition, a String Quartet by Jack C. Goode, Chicago composer, whose Clarinet Sonatina had been programmed on the 1946 Festival. Both compositions (entered in separate sections) won Phi Mu Alpha Sinfonia awards in December, 1948.

Hempel to Teach on Coast

Frieda Hempel will join the faculty of Music and Arts Institute, San Francisco, for the summer season, June 27 to Aug. 20, holding a class for singers, teachers and accompanists. The class is open to auditors as well as singers, and one full scholarship and several partial scholarships are available. Applications for auditions should be mailed immediately to the Scholarship Committee at Music and Arts Institute of San Francisco, 2622 Jackson Street. Veterans may attend under the GI Bill of Rights.

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MUSICAL JOTTINGS . . .

A six-page MS. allegedly by **Beethoven** was found recently in the archives of the Musical Academy at Tours, France; dated 1827, the year of the composer's death, it contains fragments of themes and marginal notes, one of which reported that the deaf genius' hearing apparatus was "working better." . . .

Harl McDonald, composer and manager of the **Philadelphia Orchestra,** signed a contract with **Frank P. Liuzzi,** president of Local 77, AFM, by which the players will get new health benefits and an increase in travel expense. The orchestra members and their precious instruments sailed on the S.S. Parthia May 13 for their tour of Britain. Among those seeing them off were **Margaret Truman, Helen Traubel** and **James C. Petrillo.** Conductor **Ormandy** was charged with delivering a choice box of cigars to **Sir Thomas Beecham.**

The Lord Mayor of Birmingham gave a tea for **Ormandy** and the Philadelphia Orchestra men on the day of their first concert—the latter a big success. . . . **Alan Carter,** associate professor of music at Middlebury College and conductor of the Vermont State Symphony Orchestra, received a citation from the National Association of American Composers and Conductors; he will lead the Boston "Pops" Orchestra as guest. . . . The AFM is sponsoring four free concerts in Union Square, New York, on consecutive Tuesday evenings beginning May 24; the first was led by **Adrian Schubert.** . . . **Mary McCormic,** former Chicago Opera singer, was injured on May 22 in a traffic accident, with five students of the Northwest Texas State Teachers College (where she teaches voice), when their station wagon blew a tire and overturned. . . . **Reginald Stewart,** conductor of the Baltimore Symphony, will get an honorary Doctorate of Music from the Univ. of Western Ontario, London, Canada, on June 4. . . .

Whopping music suit is one of $1,750,000 brought by **Henry B. Moore,** proprietor of Mars Music Publications, Chicago, in U. S. District Court against **Columbia Records, Inc., Capital Records, MGM, Loews, Inc., Apollo Records, Standard Radio Transcription Service, Encore Music Publishers** and several individuals, alleging these had recorded and published two of his songs without permission. . . .

Marina Svetlova, prima ballerina of the "Met," has announced her forthcoming marriage to **Henry McIlvaine Parsons,** of New York, a lecturer in the Psychology department of Columbia University. . . .

Lawrence Tibbett is new honorary chairman of the board for the **Connecticut Symphony,** which gives a series of six "pop" concerts, the first on July 1 with **Howard Barlow** as guest batonist and **Eleanor Steber,** soloist. . . . Concerning report that Washington DAR refused Constitution Hall for concert by **Hazel Scott,** pianist, her husband, Rep. Adam C. Powell, Jr., told the press that Charles McClane of Pennsylvania was not authorized to make this application. . . .

Evelyn MacGregor, contralto of radio, opera and concert, was married to **Vern R. Jones,** Pacific Coast technical adviser for the Wyandotte Chemical Company, in Redlands, Cal., May 24; the singer flew to the coast between broadcast commitments for the ceremony. . . .

The American Academy in Rome has awarded a Fellowship in Musical Composition to **Ulysses Kay,** born in Arizona and now of New York. . . . **Edwin Fadiman and Fadiman Associates, Ltd.,** have brought action against **Carnegie Hall, Inc.,** to restrain payment by the latter to the members of the **First Piano Quartet** individually of any proceeds from concert of May 14 given by the Quartet in that hall, as the Fadiman firm maintains the players are "under exclusive contract to them." . . . A Phi Beta Kappa key was won by **Mitchell Parrish,** 48-year-old writer of the words for Stardust, famous song by **Hoagy Carmichael;** former is taking a course at N. Y. University and means to graduate. . . . **Sigmund Romberg** has been selected to conduct the Philadelphia Inquirer's fifth annual music festival at the Municipal Stadium in that city, June 10. . . .

David Mannes, conductor, composer and violinist, head of the **Mannes Music School,** who is a sprightly 83, recently drove a N. Y. ,New Haven and Hartford electric locomotive from Grand Central Terminal to Westport, Conn., as a distinguished "stand-in" and assistant to the regular engineer. . . .

According to a note in the bulletin of the **Amsterdam Concertgebouw Orchestra, Jacques Thibaud,** who reaches 70 in 1950 and is listed as one of its soloists for next season, will then "bid adieu to the concert podium." Its conductors next season will include **Koussevitzky** as guest, along with **Van Beinum, Kleiber** and **Jordans,** while soloists from U. S. include **Menuhin, Isaac Stern** and **Mack Harrell** . . . others are **Bachaus, Casadesus, Myra Hess, Milstein** and **Pierre Fournier.** . . .

Master Titino Schipa celebrated his third birthday on board while crossing with his father Tito Schipa from Europe to South Africa where the famous tenor will have an extended concert tour.

Kreisler is recovering from a minor eye operation performed at Doctors Hospital, New York. . . . **William Schuman,** composer and president of Juilliard School, will receive an honorary degree of Doctor of Music from the **University of Wisconsin** this month. . . .

Roger Sessions won the first recording award lately founded by the **Walter W. Naumburg Foundation:** an arrangement was made with **Columbia Records, Inc.,** and the Second Symphony of Mr. Sessions was selected for engraving on discs by a board composed of **David Hall, Leon Barzin** and **Alfred Frankenstein.** . . .

Herbert Stavely Sammond, who founded the Brooklyn Morning Choral 30 years ago, retired from that post and **Howard Kasschau** has been appointed his successor. . . . Some 3,000 high school students were given the privilege of seeing the **Ballet Theater** on May 5 at the "Met" for ten cents each, the performance being sponsored by the N. Y. City School Theater Program. . . .

Add **Koussevitzky** felicitations, presentation of engraved silver platter marking the 20th year of his association with RCA-Victor made by **Brig. Gen. David Sarnoff,** distinguished board chairman of Radio Corp. of America, at a testimonial luncheon in the RCA Building on May 5. . . . **Charles Munch,** his successor at helm of Boston Symphony, flew to France on May 6, and will conduct in Paris, as well as festivals in Belgium and Holland during the summer. . . . **Thomas K. Scherman** and his **Little Orchestra Society** have commissioned **Arthur Kreutz** to produce a Concerto for Dixieland Band and Orchestra . . . **Yaddo** will hold its eighth Music Period at Saratoga Springs, N. Y., Sept. 6 to 18, and composers are invited to send in works for voice, piano or instrumental accompaniment, to **John R. Barrows,** 117 McDougal St., New York, chairman of the committee. . . . The Hartt Opera Guild, of Hartford, Conn., on May 11 presented a premiere in English translation by **George Mead** of a rare opera, Polifem by **Bononcini.** . . .

William Wymetal has been booked as a stage director next winter at the Stockholm Royal Opera, by **Joel Berglund.** . . . **Arthur Fiedler** recently marked his 20th anniversary as conductor of the Boston Pops Orchestra. . . . **Mrs. Harry M. Snow** has resigned as manager of the Kalamazoo, Mich., Symphony after 28 years. . . .

While on tour, **Leopold Stokowski** recently sustained a slight injury to his right shoulder from a fall in getting out of a taxi in Spartanburg, S. C., and **Walter Hendl** took over as substitute conductor of the **N. Y. Philharmonic.** . . .

The **Wichita Symphony** Women's Ass'n. held a "Symphony of Fun" at a night club in the Kansas city, where—though there was no admission charge—4,000 people danced to **Vern Nydegger's** Band and won valuable prizes, also contributing $13,240 in net profits for the orchestra's budget of this fiscal year. . . . **Lionel Hampton,** band leader, was invited by **James Sauter,** in charge of the first anniversary celebration of Israel at Madison Square Garden on May 14, to do his symphonic version of Eli, Eli for **Dr. Chaim Weizmann,** President of that nation, it having been played for **President Truman** at his Inaugural in January. . . .

Musical Travel is on in a Big Way . . . **Eugene Szenkar,** after returning to U. S. from Cuba, where he conducted the first tour of the **Havana Symphony,** left for Buenos Aires to lead four concerts in the Municipal series before starting season as director of the Opera in Rio, July 1. . . . **Menahem Pressler,** pianist, scheduled to play twice in Paris under the baton of **Franz Waxman** (the **Schumann** Concerto with Colonne Orchestra and **Beethoven** Fourth with Orchestre National), then go to Israel to give concerts and prepare for his third American tour. . . . **Vladimir Golschmann,** after returning this month from his Paris guest appearances with the Orchestre National, will conduct in Montreal, at Robin Hood Dell and in Rio de Janeiro, go back in September for more French baton dates, then open the 70th anniversary season of the St. Louis Symphony. . . .

Silver Anniversary of the **Havana Philharmonic** will be celebrated June 8 and 10 with two concerts led by **Jose Echaniz,** who has been re-engaged as conductor of the **Grand Rapids Symphony** next year.

Marian Anderson was awarded the Finnish decoration "Pro Benignitate Humana" (For the Benefit of Humanity) on May 15 at the American Legation in Helsinki, Finland. . . .

The engagement of **Ossy Renardy,** young violinist, and **Suzette Gutwirth,** daughter of Mr. and Mrs. Charles Gutwirth of New York, was celebrated at a reception given on May 19 by the parents of the bride-to-be, attended by some 200 persons prominent in musical and other circles. . . .

Mr. and **Mrs. William Kapell** announce the birth of a son at Cedars of Lebanon Hospital in Los Angeles May 4. Mrs. Kapell is the former Rebecca Anna Lou Melson of Portland, Ore. Congratulations!

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SAN FRANCISCO

Spring Festival by Symphony Brings Mitropoulos as Guest

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San Francisco

THE Art Commission, introducing another seasonal innovation in the form of a "Spring Festival," produced a series of programs from May 4 to 14 that will long be remembered for high musical excellence and diversity of appeal. Dimitri Mitropoulos, mounting our Opera House podium to conduct the San Francisco Symphony for the first time, gave interpretations intensely dramatic, replete with color and at all times deeply intellectual.

The opening concert brought back San Francisco's daughter, Florence Quartararo, who sang most effectively five Puccini arias (plus encores) and was applauded to the echo.

Szigeti was heard in a masterful program of three concertos, May 7, introducing a first performance here of that by Alban Berg, a tremendous work constructed on the 12-tone scale and presenting formidable difficulties for orchestra and soloist—to say nothing of the listeners. The reading was a *tour de force*, especially as only two rehearsals of this complex score were possible. Tartini's D minor Concerto was also played by Szigeti, as well as the familiar Brahms.

On May 11 Honegger's symphonic psalm, King David was another festival offering of tremendous musical impact. The Municipal Chorus directed by Dr. Hans Leschke was heard to finest advantage. Again Mitropoulos conducted from memory and the excellent soloists were Dorothy Warenskjold, soprano; Velna Lou King, contralto; Paul Walti, tenor; and Howard Thurman, narrator.

The closing concerts of Friday and Saturday nights had as soloist Artur Schnabel, pianist, in two Mozart Concertos. The G major on May 13 fell short of the artist's customary powers, perhaps a demonstration of over-restraint; however, the B flat major on May 14 was rewarding for deep sentiment displayed in the slow movement and brilliance in the finale.

Orchestral numbers heard during the festival included the Overtures to Magic Flute and Der Freischuetz, also a fine arrangement by Milhaud of an Overture and Allegro by Couperin. The longer offerings were Also Spake Zarathustra by Strauss and a first local hearing of Rachmaninoff's Symphonic Dances, a long, dull composition. The Mahler First Symphony (not played here in ages!) was both scholarly and electrifying under the dynamic beat of Mitropoulos. A chorus of "bravos" from the audience and a long fanfare from the orchestra at the end proved the immense popularity of this distinguished guest.

Some Recital Favorites

James Melton, tenor, drew a large, enthusiastic audience for his Opera Association Concert of songs and arias in Italian, German, French, Spanish and English, Carroll Hollister assisting at the piano. Helen Traubel, Metropolitan Opera soprano, closing the Paul Posz series, received an ovation at her Opera Association concert, especially for her flawless interpretation of German lieder, as well as Mozart and Wagnerian arias, Coenraad Bos accompanying.

Heifetz, though he played a long program impeccably, failed to lift his audience to great enthusiasm. A first hearing here of the Respighi Sonata in B minor, a work of exceeding thinness, was an unfortunate choice on the violinist's program. The Bach Sonata No. 3 for violin alone, however, was highly rewarding for its musicianship and shimmering tonal excellence.

Artur Rubinstein gave two concerts—one at the Oakland Auditorium under Forum Management, the other (Larry Allen Series) at the Opera House. This year the pianist was at his best—a sincere, thoughtful, artist rather than the showman-virtuoso. His program included outstanding interpretations of the Schumann Fantasiestuecke, the Bach-Busoni Toccata in C major, Brahms' F minor Sonata and a modern group of Debussy, Poulenc and Albeniz.

The San Francisco String Quartet (Naoum Blinder, Frank Houser, Ferenc Molnar and Boris Blinder) closed the current season at the Marines Memorial Theatre with a program that brought favorable audience reaction, especially in the Quartet No. 5 by Glazounow and a contemporary group including Serenade (Jongen), Night (Bloch) and Valse Ridicule (Casella). The "Trout" Quintet of Schubert had as highly satisfactory assisting artist, Alice Morini, pianist.

Joaquin Nin-Culmell, visiting composer-pianist at the University of California, gave a highly-diversified program of Spanish music at the Marines Theatre, well-known names such as Albeniz and De Falla being interspersed with earlier composers like Cabezon, Cabanilles and Padre Soler. Maria Stoesser, pianist, was also heard in a most satisfactory debut recital at the Marines Theatre prior to her departure for important concert engagements in Mexico City and an appearance with the Guadalajara Symphony Orchestra.

Griller Quartet at Berkeley

The Griller Quartet (Sidney Griller, Jack O'Brien, violins; Philip Burton, viola, and Colin Hampton, cello), closed the spring season of concerts at Wheeler Hall, Berkeley, with three programs of unusual calibre and appeal. On these occasions the ensemble (united at last with the tardy arrival from England of Jack O'Brien) played the Quartet in D minor (K. 421) of Mozart; Quartet in F minor, op. 95, Beethoven, and Quartet, op. 50, by Prokofieff. On May 3 artists William Sabatini and Sally Peck assisted Sidney Griller, Philip Burton and Colin Hampton in the Quintet for horn, violin, two violas and cello by Mozart. Bernhard Abramowitsch, pianist, assisted in a brilliant hearing of the Brahms Quintet in F minor. Tanya Ury, pianist, was the assisting artist in a well-integrated and artistic performance of the Beethoven E flat major Quartet, and Adolph Baller's pianism on May 17 in notably brilliant performances of Quintet in F minor (Franck) and Quintet in E flat major (Schumann) made for superbly satisfying ensemble.

Kanitz for U.S.C. Summer School

LOS ANGELES.—Dr. Ernest Kanitz has been appointed to the Alchin Chair of Composition at the University of Southern California's School of Music for the forthcoming summer session, a position which in past years has been filled by Schoenberg, Ernst Toch, Paul Creston, Hans Eisler and Gail Kubik.

Dr. Kanitz, a Viennese, has been associated with U.S.C. as professor of composition for several years, and the work of many of his pupils has been heard in student composition recitals. Among his works recently heard in Southern California are Divertimento for cello and viola (played on the Evenings on the Roof series by Kurt and Sven Reher), Sonata for violin and cello (done by Israel Baker and William Van den Burg on the Roof and KFWB series, but first commissioned by the Consul of Panama, and premiered in that country), an orchestral suite, Motion Pictures, played by the Los Angeles Philharmonic under Wallenstein and the Hollywood Bowl Orchestra under Stokowski, and his Suite for violin and piano, given at U.S.C. and Redlands and Occidental Colleges.

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Cleveland Orchestra Summer Series

CLEVELAND.—The symphony season was brought to a stirring close with George Szell conducting a Beethoven program consisting of the Coriolanus Overture and the Sixth and Fifth Symphonies. The performances brought the audience to their feet in prolonged cheers for conductor and orchestra.

The previous pair of concerts was distinguished by Erica Morini's impassioned reading of the Tchaikovsky Violin Concerto; her superb musicianship was matched by Szell's magnificent collaboration. Wagner's Parsifal Prelude, opening this memorable program, was read with reverent spirit; it was followed by an exhilarating Mozart G minor Symphony, under Szell's eloquent baton. A first local performance of Walter Piston's highly interesting, well constructed Toccata was a welcome addition.

According to custom the Musical Arts Association, operating the Cleveland Orchestra, is embarking on its annual Maintenance Fund Campaign, conducted by mail since the war. It is seeking the sum of $150,000 to supplement the longer season of 24 pairs of concerts next year, as well as support the Summer Pop Concerts under the direction of Rudolph Ringwall.

The summer season, starting June 4, will be the longest yet attempted. It will consist of 22 concerts, twice weekly, with a long list of soloists including the pianists Boris Goldovsky, Arthur Loesser, Beryl Rubinstein, Eunice Podis, Kenneth Wolf, J. M. Sanroma; the two-piano team Morley and Gearhart; the violinist Tossy Spivakovsky, who served as Cleveland's concertmaster for three years; Lawrence Tibbett, Martha Lipton, Charles Kullman, Vivian della Chiesa, Frances Yeend, Nan Merriman and John Tyers, singers, and Larry Adler, harmonica virtuoso. Harry Fuchs, who is rejoining the orchestra next season, will be principal cellist during the summer season; and Ernest Kardos will fill the post of concertmaster. Hyman Schandler retains his principal second violin seat for the 25th season.

ROSE WIDDER.

Chattanooga Holds May Fete

The Chattanooga May Music Festival was held in Music Week, May 1 through 7, at the Memorial Auditorium, Chattanooga, Tenn., featuring the Chattanooga Civic Chorus, J. Oscar Miller, conductor, and the guest artists, Chloe Owens, soprano, and Chester Watson, bass-baritone. The two gave a joint recital on May 2 with John Ranck at the piano, and on May 4 an evening of American music was presented, including Deems Taylor's The Highwayman cantata with Mr. Watson, soloist, and a group by Samuel Barber, Charles T. Griffes and Pearl Curran, sung by Miss Owen accompanied by the orchestra. Kurt Weill's opera Down in the Valley was sung, with Miss Owen and Mr. Watson and local singers.

In 1949-50 the Chattanooga Civic Chorus celebrates its twentieth anniversary. The season will open on Oct. 28 with the Charles L. Wagner-Snowden Opera in Cavalleria Rusticana and Pagliacci. On Dec. 6 Haydn's Creation will be sung; March 7 brings the mid-season popular concert; and on May 1 and 3, 1950, the Twentieth Annual May Music Festival is scheduled. Mrs. George E. Scholze is president of the organization.

Carmel to Present 12th Bach Festival

CARMEL, CALIF.—For the twelfth time the little village of Carmel will hold its Bach Festival, the dates being announced as July 18 to 24 by Dene Denny and Hazel Watrous, its founders and producing managers. Gastone Usigli will conduct the orchestra of 45 and the chorus of 60 for the ninth successive time. Soloists will include Phyllis Moffet, soprano; Muriel Rogers, contralto; Russell Horton, tenor; Ralph Isbell, bass; Doris Ballard, Nannette Levi, Ralph Tillema, violinists; Ralph Linsley, Maxim Schapiro, Randolph Hokanson, Moriz Violin, Charles Fulkerson, pianists; Marian Davies, William Harry, cellists; Floyd Stancliff, flutist; George Houle, oboe; Gabriel Bartold, trumpet; Ludwig Altman, organist; Alfred Frankenstein, lecturer.

The programs include the Mass in B minor; Cantata No. 6 for soloists, chorus and orchestra; Kreuzstab cantata for bass voice and orchestra; Overture D major; Brandenburg concerti; Concerti for one, two, three and four pianos; and orchestra; Sonata for flute and piano; sonata for violin and piano; suite for cello unaccompanied; in addition to the works by Bach, a few rare works of Vivaldi, Philip Emmanuel Bach and Mozart are given.

Peabody Holds 81st Graduation

The 81st consecutive year of the Peabody Conservatory of Music, Baltimore, was brought to a close on May 31 with the annual graduation exercises. The speaker was Dr. Carleton Sprague Smith, chief of the Music Division of the New York Public Library. The program also included performances by graduates of the school who have been awarded diplomas, concluded with numbers by the Peabody Madrigal Group, Ifor Jones, conductor.

William Kroll, violinist, and Nicholas Nabokov, composer, both instructors at the Peabody Conservatory, will be members of the faculty this summer at the Berkshire Music Center at Tanglewood.

Sperber Student Wins Award

Teresa Martin, coloratura soprano of Central Falls, R. I., was the winner of a $100 contest held at the Rhode Island Conservatory of Music on April 24. Judges were Anne Mason Francis, president of the Rhode Island Federation of Music Clubs, Anne McInnerney and Gertrude Caulfield. The award was for the study of voice with Herta Sperber. Teresa Martin was also a finalist in the New Year's Horace Heidt Show, "Youth Opportunity." Luis Rujas della Torre, tenor and lecturer, has returned from a three weeks' lecture-recital tour which included 18 colleges and universities of New England. The tour was under the auspices of the Mexican Government for the purpose of intercollegiate relations.

Robert Tabori Pupils Appear

Robert Tabori presented a group of his pupils in recital at Carnegei Recital Hall on May 15. The singers ranged from young students of a year and one and a half year's study to several of professional calibre, who were familiar to the audience and favorites with their hearers. Helen Spina, soprano, singing Handel's Care Selve and the Casta Diva from Norma, plus duet numbers exhibited marked growth in poise and artistry. Edmund Vellanti, and James Powell, baritones, in concerted and solo selections delighted their hearers with warm, luminous tone. Doris Kessler, soprano, and Leif Aagaard, tenor, maintained the standard of vocal progress since last season's concert. Vocally gifted, though not yet in the professional class, were baritone Edward Martin and bass-baritone John Luccit. Richard Holton, also in the bass category, evidenced a nice feeling for musical form. Among the younger pupils (some still of teen age), Dorothy Marek, soprano, Ralph Gomar, baritone, and Rose Green, soprano, sang with sincerity and displayed promising voices. The able accompanist was Ludwig Greenbaum.

M. C.

Federation Awards Scholarships

The National Federation of Music Clubs has awarded its Anne M. Gannett scholarship to Louis W. Birk, 23, basso of Brooklyn, N. Y. The $500 award is for a veteran of "outstanding talent." Mr. Birk is a student at New York University and soloist at the Fourth Unitarian Church, Brooklyn.

Charles Libove, 23, violinist, also of Brooklyn, has been awarded a scholarship at the Berkshire Music Centre this summer. The scholarship was given by the Musicians Club of New York, one of the organizations affiliated with the Federation.

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Novel Piano Programs Given by Fredric Vonn

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Fredric Vonn, in his piano programs, has adopted an original approach. Mr. Vonn believes that if more piano recitals were planned to combine in a tasteful way the serious and popular elements, a larger and more diversified audience might be reached. In his appearances, besides including conventional fare, he plays his own transcriptions on such works as Addinsell's Warsaw Concerto and improvisations on the "three B's."

Among his novel contributions is one in which The Volga Boatmen is played as a Spanish polka, an Irish jig, a Viennese waltz, South American rhumba and a polka; these five styles he labels "Scrambled Nationalism." Among other offerings, he improvises a short history of Russian music, presenting Cole Porter's Night and Day as a Tchaikovsky Lament, Annie Laurie as a Prokofieff Gavotte, and The Stars and Stripes Forever as a Shostakovich Polka. This, of course, in addition to his performances of classics in orthodox manner.

A composer in his own right, Mr. Vonn has written in a variety of forms. His works include a set of 24 Preludes, two sonatas for the piano, a Rhapsody-Sonata for violin and piano, Poem and Bagatelle for flute, instrumental works and songs set to poems ranging from the Psalms to contemporary writers.

Mr. Vonn received his musical education at Harvard University, Juilliard School of Music, New York College of Music, and Columbia University, and he has been a faculty member of the Westchester Conservatory of Music. In addition to being associated as pianist with motion picture productions, he has appeared on radio and in television, and in concert here, abroad and in South America. He is at present on a four months' concert tour of Europe.

Engagements for Artists Under Van Klooster Management

Albert Lohmann, young American basso, has arranged for exclusive management with the new firm of F. Tucker van Klooster, Personal Representative. Mr. Lohmann plans to give a New York recital in June. The French tenor, George Magis, sang for the McCall Society of New York and filled engagements in Manhattan, Brooklyn and Westchester County. Frans K. de Reszkes, baritone, after recitals in New York during May and June, sails for Europe on June 24 for concert commitments. His most recent appearance was at a concert of L'Union Chretienne, New York. Maryfrances Cassell, violinist, after concerts in Pennsylvania, expects to give a New York recital this month.

Aurora Mauro-Cottone will sail for Italy soon to play in Rome, Milan, Turin and other cities.

Minneapolis Schedules Soloists

Soloists engaged for the 47th season of the Minneapolis Symphony Orchestra, the first under the direction of its new conductor, Antal Dorati, to appear in the University Symphony Series of 18 Friday evening subscription concerts, include Marian Anderson, soprano; Set Svanholm, tenor; Robert Casadesus, William Kapell, Arturo Michelangeli, Rudolf Serkin and Freda Trepel, pianists; Yehudi Menuhin, Ruth Posselt and Isaac Stern, violinists; and the University Chorus in Verdi's Requiem.

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NEW PUBLICATIONS

There has been a generous sprinkling of awards for composers this spring, ranging from actual cash prizes for finished works to scholarships for study. Among the 15 recipients of the annual $1,000 grants awarded by the National Institute of Arts and Letters were the composers Louis Mennini of Austin, Tex.; John Cage and Stefan Wolpe, both of New York. The grants, heretofore given jointly by the National Institute and the American Academy of Arts and Letters, beginning this year were made by the Institute alone. . . . Emanuel Vardi announced 25-year-old William Flanagan as winner of the Young American Composer of the Year competition. The winning work, titled Divertimento, is scored for a small sinfonietta-sized orchestra. The prize includes publication by Mills Music Co., a contract to write a score for the film production of Sinclair Lewis' Kingsblood Royal, and a concert performance of the prize winning piece at a Carnegie Hall concert next fall, to be sponsored by the New York Heart Association. . . . Henry Warner, a senior student in theory at the University of Alabama, won a $50 cash award for his Sonata for Orchestra in the first composition contest sponsored by the Alabama Composers League for college-age students. The money was contributed by the Van De Marke Music Co., of Auburn, Alabama. . . . Phyllis Sampson Hoffman of East Braintree, Mass., received the 1948 Paderewski Fund prize of $1,000 for her Quartet for Pianoforte, Violin, Viola and Violoncello.

Two young composers will share the Lili Boulanger Memorial Fund, Inc., award this year—Leo Preger and Karel Husa. The Fund, which is marking its tenth anniversary this year, grants its yearly Award without regard to nationality, and to date has honored American, Brazilian, Canadian, Czech, French, Polish, and Russian composers. . . . The Esco Foundation for Palestine, which last summer brought a young Israeli composer to the Berkshire Music Center, has granted scholarships to two young musicians of that country for this summer's session at Tanglewood. They are Ben-Zion Orgad-Buschel, 29-year-old composer, who will study with Aaron Copland and his assistants, and Elyakum Shapira, 23-year-old conductor, who will be one of three students in Serge Koussevitzky's class. Mr. Orgad-Buschel, who has written chamber music, orchestra and choral works, was adjudged second in last year's competition for composers, with Leonard Bernstein as chairman of the United States Committee and was automatically chosen for this year's composer award. Mr. Shapira was selected from a group of 25 contestants auditioned in Tel-Aviv this fall by Mr. Bernstein at the request of Mr. and Mrs. Frank Cohen, founders of the Foundation. . . .

A large number of original band works will be given their premieres by the Goldman Band at the Guggenheim Memorial Concerts. On the opening concert in Central Park on June 17, among the original band works to be played for the first time are Wagner's Funeral Symphony, Virgil Thomson's Solemn Piece, Robert Russell Bennett's Suite of Old American Dances and a march by Miaskovsky. . . . Ernst Bacon's The Lord Star, a dramatic cantata, was given its world premiere recently by the Grinnell College chair, and orchestra under the guest direction of Hugh Ross. . . . Arved Kurtz, violinist, and director of the New York College of Music, played the first performance of his Sonata for Violin and Piano at the Hunter College Playhouse on May 16. Brooks Smith assisted at the piano. . . . A Sabbath Eve Service composed by 14 contemporary Israeli composers was performed from manuscript by Cantor David J. Putterman and choir, directed by Max Helfman on May 20 at the Park Avenue Synagogue in New York. The composers included Haim Alexander, P. Ben Haim, Aviassaf Bernstein, Herbert Brun, Yedidia Gorochov, Peter Gradenwitz, Joseph Gruenthal, Marc Lavry, Moshe Lustig, Naum Nardi, Salomo Rosowsky, Karl Salomon, Robert Starer and Yehuda H. Wohl. . . . Mary Bothwell, soprano, sang the world premiere of The Trittico by Pietro Cimara on May 15 in Amsterdam. . . .

Three Schirmer publications that won prizes this year are Thomson's score for Louisiana Story (Pulitzer Prize for Music), Bernstein's The Age of Anxiety, a new symphony for orchestra and piano ($1,000 Mark M. Horblit Award), and Weill's American folk opera, Down in the Valley (David Bispham Memorial Award of the American Opera Society).

Book Reviews

American Composers Today — A Biographical and Critical Guide, compiled and edited by David Ewen. The H. W. Wilson Co., N. Y. $4.

These 265 pages cover American composers from Achron to Woltmann, alphabetically arranged. The editor includes as American composers those born here, those who are naturalized citizens, the major creative figures of Latin America, and those who after 1933 fled from Europe to find a new home in this hemisphere. Ewen states, in the introduction, that for most of the sketches the composers themselves provided the necessary information. A thumb-nail photograph of each is included. As a handy reference, this book will have its valuable points. In an average of three columns per composer, the salient biographical facts are introduced and occasionally a brief critical comment. Principal works and recordings are appended after each entry.

Choral Arranging for Schools, Glee Clubs and Publication, by Harry Robert Wilson. Robbins Music Corp., N. Y. $3.50.

The author points out that the "phenomenal growth of the number of amateur choruses and glee clubs during the past twenty years has opened a new field of music writing. . . . Practically nothing has been written which can be used as a guide in writing choral numbers for these amateur groups. . . . This book is an attempt to provide useful principles and devices in choral writing for amateur choruses of all types and degrees of development. It is addressed to the professional arranger, the amateur who wishes to perfect his creative efforts, and for the student in his growth as a musician and composer." Chapters include Choral Resources, Basic Technical Considerations, Modern Choral Devices, and information about various divisions. There also are helpful hints on the choice of texts, the preparation and submission of manuscripts and miscellaneous facts. Without overburdening the reader with too much technical detail, Professor Wilson covers his main points thoroughly and intelligently.

Stravinsky in the Theatre, edited by Minna Lederman. Pellegrini & Cudahy, Inc., N. Y. $3.75.

This is an outgrowth of the 1947 issue of Dance Index with the same title. Now in book form, Stravinsky in the Theatre presents all of the original collaborators—Minna Lederman, Ernest Ansermet, Jean Cocteau, C. F. Ramuz, George Balanchine, Arthur Berger, Lincoln Kirstein, Ingolf Dahl, Stravinsky himself, and the short appreciations by Haieff, Monteux, Chavez, Copland, Piston, Milhaud, Rieti, Schuman and Bernstein. In addition, there are now some other pieces by Emile Vuillermoz, Jacques Rivière, André Levinson, Robert Craft, Nicolas Nabokov, and a greatly expanded bibliography. A complete discography, to date, also is appended. The bibliography, compiled by Paul Magriel, has over 600 references and is the most complete assemblage of its kind.

Handsomely gotten up, profusely illustrated (including some rare photographs), Stravinsky in the Theatre will be an indispensable work on this phase of the composer's output. Some of the material (e.g., the few lines by Monteux or Milhaud) merely take up space, and are apparently included because of the contributors' names rather than because of any distinguished content. To balance

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COMPLETES CHAMBER WORKS . . . Johann Franco has finished the composition of his third String Quartet and of a Sonatina for flute and viola at the request of Ruth Freeman, flutist.

these, however, there are Miss Lederman's perceptive introduction, Berger's thorough analyses of the ballet music, Balanchine's of choreographic values, Craft's of the relation between music and words, and Dahl's of Orpheus. None of the writing could be called unbiassed—naturally the contributors join in a paean of praise—but most of it is authoritative. And even in the weaker sections of the book there is a certain amount of interest, since Stravinsky is an important enough figure to make even second-hand accounts about him of some value.

Scores

UIRAPURU and STRING QUARTET No. 6, by Heitor Villa-Lobos. Associated Music Publishers, Inc., N. Y. $2 and $2.25.

This quartet has been recorded by the Stuyvesant Quartet for International Records. It is a fine, mellifluous piece of music, written with great skill and owning some distinguished melodic content. Its style is eclectic, with a strong French feeling occasionally superseded by the well-known Villa-Lobos nationalism. There are four movements—Poco Animato, Allegretto, Andante quasi Adagio and Allegro Vivace Uirapuru is a symphonic poem scored for large orchestra—piccolo, two each of flutes, oboes, clarinets and bassoons, bass clarinet and contrabassoon, four horns, three cornets, three trombones, tuba, soprano saxophone in B flat, an exotic collection of percussion (including Tambor Surdo; Reco-Reco and Coco), two harps, celesta, piano, violinophone and strings. It is eighteen minutes long The program concerns itself with Uiapuru, a legendary enchanted bird. Since the score is dedicated to Serge Lifar, one suspects choreographic implications, especially since the layout and rhythmic passages frequently suggest that it was written with ballet in mind.

SYMPHONY No. 3, by Wallingford Riegger. Associated Music Publishers, Inc., N. Y. $3.

Last season the New York Music Critic's Circle awarded this symphony their annual prize for a work in the symphonic category. The scoring includes two each of flutes, oboes, clarinets and bassoons, four horns, three trumpets, three trombones, tuba, xylophone, timpani, percussion, and the usual strings. There are four movements. Riegger has composed a strong, uncompromising score, dissonant, logical in construction, rich in ideas. His orchestration, though competent, is not idiomatic in the sense that Ravel's and Stravinsky's are; rather it is the sober instrument to convey ideas of integrity.

For Piano, Four Hands

OVERTURES, by Beethoven (Vol. II). Paragon Music Publishers, N. Y., $3.

All of the Beethoven overtures are present — Prometheus, Coriolanus, Fidelio and the three Leonoras, Egmont, the Ruins of Athens, Namensfeier, King Stephen, and Consecration of the House. Some of the piano writing is rather difficult, but there is no law that states it cannot be simplified as one goes along. Recommended for everybody—amateurs, musicians, all those interested in music or in playing together.

For Two Violins and Piano

CRADLE SONG, by Charles Haubiel. The Composers Press, Inc., N. Y. $1.10.

The unusual aspect of this Cradle Song, for two violins and piano accompaniment, is the treatment of the solo instruments. For the most part they hold a dotted half note per measure, generally a third apart, and no more, while the piano gently rocks underneath in conventional, slightly chromatic harmonies. This would be a good exercise in sustained notes for both instrumentalists.

For Horn Quartet

THE FOUR HORNSMEN, by David Bennett. Carl Fischer, Inc., N. Y. $2.

Bennett has written this for four horns (in F or in E flat) with piano or band accompaniment. It is a short piece, about five minutes in duration, that prances nicely along and should be admirable for outdoor summer concerts.

For Piano and Winds

THREE AMERICAN DANCES, Op. 25, by Ralph Dale Miller. Carl Fischer, Inc., N. Y. Score and parts, $2.50.

These three dances are scored for piano, flute, oboe, B flat clarinet, horn in F, and bassoon. The first of the three is a Samba, and the second a Blues. The last one is merely titled Four-Four. All are melodically engaging, and are distinguished by clear, intelligent part-writing. The Blues especially is an attractive piece, atmospheric without being vulgar or overly artificial.

For Voice and Piano

I REMEMBER THE CORNFIELDS, by Martyn Mayne and Harry Ralton; FOLLOW THE PLOUGH, by Leslie Sarony. Leeds Music Corp., N. Y. 60c each.

I Remember the Cornfields uses conventional chromatic harmonies and a direct melodic line to set off the verses. The latter describes the reminiscences of one who longs to get back home: "The old harvest moon Rising over the city, Discovers me there, And regards me with pity While sad of heart I roam. I remember my first love, And the last time she [or he] kissed me By the golden cornfields of home." Follow the Plough is more energetic. Its accompaniment features strong chords, and its text tells of a farmer, "a son of the soil," who follows the plough.

William A. Taylor to Survey Radio in Europe

Fulfilling a plan made a number of months ago, William A. Taylor, Radio Editor of the Musical Courier, sailed on the S.S. Queen Elizabeth, May 27, for a three months' tour of Europe. He will make a survey of radio abroad.

St. Louis Municipal Opera Opening 31st Season

ST. LOUIS.—The St. Louis Municipal Opera will open its 31st season June 9 with the revival of Sigmund Romberg's The New Moon. This year's repertory of 11 productions, constituting 89 consecutive nights of entertainment, also includes Bloomer Girl, Song of Norway, The Fortune Teller, Firefly, The Chocolate Soldier, Bitter Sweet, Irene, The Vagabond King, Roberta and The Red Mill. Among the singers will be Marion Bell, Helena Bliss, Rosemarie Brancato, Annamary Dickey, Brenda Lewis, Dorothy Sandlin, Dorothy Sarnoff, Brian Sullivan, Donald Clarke, Hayes Gordon, Edward Roecker, Robert Shafer, Dick Smart, John Tyers, Olive Reeves-Smith, Ruth Gillette, Sibyl Bowan, Mary Wickes, Sig Arno, Buster West, Lou Wills, Jr., Joe E. Marks, Robert Bernard and William Lynn. There is a singing and dancing chorus of 90 and a 50-piece orchestra. Productions are under the personal supervision of John Kennedy, associated with Watson Barratt, art director; Edwin McArthur, musical director, and Robert E. Perry, stage director. Paul Beisman is manager of the theatre.

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BERNICE FROST SAYS . . .

YOUNG BEGINNERS

Regardless of the ability of any teacher, his efforts will prove utterly wasted unless the material used has real musical value and is based on modern pedagogical principles.

The following letters indicate that teachers must be more and more discriminating about the selection of teaching materials—especially the basic materials. One teacher writes:

"Will you list a few piano books for young beginners that are definitely musical and are basic material, with which can be built a musical foundation and a proper playing ability? There are so many beginners' books placed on the market, and so many are practically alike and very unmusical. Also there is no educational procedure in them. Am I correct in this opinion?

K. V. B., Cal."

Another teacher writes as follows:

"I was graduated from one of the best music schools in Chicago, have been teaching two years, and am specializing in instruction of young children. Last month I attended a young pupils' recital of one of our leading teachers. I was disturbed to observe that all the selections were very unmusical and for the most part were from study books not listed in the methods courses I had had. Will you suggest a few study books for young beginners, ones you consider musical?

L. G., Ill."

From Texas comes a third letter:

"A short time ago I visited a friend of mine who lives in a rather remote rural section. Because of a limited economic situation, my friend's young daughter has been studying with an elderly neighborhood piano teacher. The beginning book the child has been given is shockingly bad; evidently the one this teacher used when she was a girl, as it begins with both hands in the treble clef in unison and five-finger position only.

"Would it be ethical for me to suggest better material to this teacher, and if so, would you please name several books? It would be better to show her suggestions from the Musical Courier, as things in print are often more convincing. Would you advise my friend to discontinue the daughter's lessons until such time as they can afford a better teacher?

H. S., Tex."

Choosing Beginners' Books

It is true that there are many beginning piano books from which to choose for one's own teaching use. However, it should not be difficult to select the better ones as there are very definite requirements for good materials.

Since the ear is the basis of all music learning, the beginning lessons must be placed in keys higher than the key of C. Singing should be part of the approach, and the range must not be limited to five notes. Moreover, the sight reading must be given attention from the first lessons, which means that the old presentation, such as one note up and one note down from middle C, is not usable.

With the above requirements, the materials must be musical. The following books meet the musical and pedagogical needs of today: Keyboard Speech, Rossman; Young America, Book One, Burrows-Ahearn; Bauer-Diller-Quaile, Book One; Learning to Play the Piano, Oxford Course; and Beginning at the Piano, Frost.

There is a new beginners' book entitled Fischer's Piano Book, published by J. Fischer and Bros. It is one of the best to appear on the market for some time and will meet all requirements, including the musical. Needed for the average young beginner are two or three books, and sometimes more.

To H. S. from Texas I suggest that if she offers a list of better materials to this elderly teacher, it may help the situation; but it does take more than good teaching material to make a good teacher.

If results do not improve, your friend should discontinue her daughter's lessons until such time as it is possible to engage a satisfactory instructor.

Contemporary Sonatinas

Will you give a short list of modern sonatinas suitable in a series of programs of modern music to be given by my students?

S. A., N. C.

The following are representative, interesting and decidedly pianistic (they should be performed only by students who are advanced players and have a good understanding of contemporary music): Sonatina No. 1 by Bowles; Sonatina by Auric; Sonatina by Diamond; Sonatina No. 3 by Tansman; and Third Sonatina by Guarnieri.

Octaves

A young man pupil of mine has difficulty in using his first and fourth fingers when playing black key octaves. Should I insist upon this and can you give a few reasons to help him realize the necessity of this fingering?

K. Z., Penna.

If the young man's hand is small and the fingers are short, you should not always insist upon use of the first and fourth fingers; but if not, this fingering is needed for legato octaves, for speed, in key signatures using black keys, and for general ease of octave playing.

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For Piano

HOW TO PLAY THE PIANO, by Jacques Fray and David A. Saperton, $2.95. Two foremost pianists, both concerned with music education, have collaborated in a study book for beginners. Giving the pupil a quick start by using symbols rather than notes, and progressing rapidly to well-known tunes, the book gives the player real confidence in his progress. A new method for learning rhythm is given, and there is a note chart for the self-teacher. Doubleday & Company, Inc., N. Y.

FOUR LITTLE PIECES, op. 14, by Kabalevsky, 60c. Though not difficult to play, these pieces have this composer's customary directness of thought and precision of execution. There is humor, and always keen rhythmic vitality. RUNNING OFF THE RAILS, by Clive Richardson, 60c. The 3rd grade pupil will find this an amusing toccata-like piece. The first section needs clean fingerwork, the middle part is quieter. Subtitled "A Loco-Motif" for musical punsters. DITTO, by Charles Strouse, 60c. Challenging syncopations for grade 4. Recurring rhythmic figures and melody patterns give the piece its title, and contribute many lively effects. Leeds Music Corporation, N. Y.

For Voice

THE ORGAN-GRINDER, by Ariadna Mikeshina, 60c. The song and dancing accompanying the street player sadden the lover as he dreams of spring and his heart's desire. The lonesomeness of the solo and the imitative accompaniment cast a convincing effect. High voice, words in English, Italian, Spanish. Paragon Music Publishers, N. Y. THE MODEL BRIDE, book by Harold B. Allen, music by Don Wilson, $1.25. An operetta in 2 acts, including 9 separate musical numbers, and requiring 3 solo parts and small chorus which may be given with an all-girl cast. The action centers in a modiste's shop in Atlantic City, and describes how a customer keeps the salesgirls guessing who his bride is to be. The music has much melodic and rhythmic contrast, with many engaging tuneful portions. Edward B. Marks Music Corporation, N. Y.

Instrumental

DAILY SCALE AND CHORD EXERCISES for the clarinet, by Herman Bender, $1.50. Exhaustive studies in all major and minor keys, presenting scales, arpeggios and various note combinations in all possible phrasing. A thorough work, and foundation of a real technique. MUSIC IN THE MORGAN MANNER, arr. by Russ Morgan, $1. 12 popular pieces arranged for trombone by the popular orchestra leader. Phrasings and dynamics are clearly noted to help the player achieve fine effects. Edward B. Marks Music Corporation, N. Y.

The Musical Arts Conservatory of Amarillo, Texas, has re-engaged Dr. Evangeline Lehman for a vocal seminar for teachers and students, June 30 to July 15.

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IN SCHOOLS and STUDIOS

Robert Korst Artists Booked

Kathie Barr, artist pupil of Robert Korst, will sing the lead in Wymetal's production of the Wizard of Oz in Pittsburgh and appear in No No Nanette, Chocolate Soldier and New Moon. Miss Barr made a tour of Australia in Kalman's Marinka. Manfred Hecht sang last month at Town Hall in Sandburg's Story of Ruth. After taking part in a Gilbert and Sullivan program at the Lewisohn Stadium, Mr. Hecht will go to the Berkshire Festival to sing the baritone part in Britten's Albert Herring. Scheduled for six performances with the Glyndebourne forces at Edinburgh this summer is William Horne, as Ricardo in Ballo in Maschera and Fernando in Così Fan Tutte. Cities of the Continent recently heard Virginia Paris, now back in this country. She appeared frequently on television. Alice Howland has concluded a concert itinerary of the United States and also toured with a new production of Così Fan Tutte. In rehearsal for Irving Berlin's new show Miss Liberty is Emile Renan, who recently returned from a tour with a new L. Wagner's opera company, singing Dr. Bartolo in Barber of Seville. Frank Roane, baritone, winner of the American Theater Wing contest, gave his prize concert on May 22 at Times Hall. Shortly before, he sang with the Buffalo Symphony under William Steinberg.

Helena Lewyn Studio Events

Helena Lewyn gave a reception on May 8 at her Hollywood studio for her artist-pupil from New York, Raymond Lewenthal. The guest list included Richard Buhlig, Shura Cherkassky, Leonard Pennario, Karla Schramm, Mr. and Mrs. Daniel Lincoln (Volya Cossack), Pescha Kagan, Dave Forester, Charles Previn, Mr. and Mrs. Wolfgang Fraenkel, Mr. and Mrs. Harold John Boyer (Madelaine Forthman), Mr. and Mrs. Ernst Gebert, Mr. and Mrs. James Sample, George Antheil, Peter Korn, Ernest Gold, Ann Blyth, Bobby Breen, Michael Breen, Mary Bran, Mr. and Mrs. Richard Drake Saunders, Mr. and Mrs. Quirino Pelliciotti.

Miss Lewyn's pupils gave a "welcome-back" party to Bobby Breen, young radio and screen performer, who returned to Hollywood to make a picture. Mr. Breen worked with Miss Lewyn four years before joining the armed forces, and has now resumed his studies.

Piano Contest for Busoni's 25th Death Anniversary

A Busoni piano contest to commemorate the 25th anniversary of the composer's death (which occurred July 27, 1924) will take place in Bolzano, Italy, in September of this year. The jury in this international competition will include Wilhelm Bachaus, Nikita Magaloff and Arturo Michelangeli. First prize is 500,000 lire.

Univ. of Kansas Concerts

The Concert Series for the University of Kansas, Lawrence, Kan., comprises: Oct. 24, Robert Shaw Chorale; Nov. 21, Burl Ives. Dec. 8, Clifford Curzon; Jan. 16, Kansas City Philharmonic under Hans Schwieger; Feb. 7, Ginette Neveu; May 10, Leonard Warren. On the Chamber Music Series will be: Nov. 14, Hungarian String Quartet; Jan. 9, Paganini String Quartet; April 2 and 3, Albeneri Trio; Feb. 9, Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichordist.

City College Scholarship Concerts

City College president, Harry N. Wright, has announced a series of ten concerts to be given next season in the Great Hall. Although the artists have not yet been announced, Awsay Strok will serve as manager. Funds from the series will be used to establish a music scholarship in order to encourage talented students to study music at City College.

Emmy Joseph Students Heard

Students of Emmy Joseph gave a program of duets, arias and songs at Carnegie Recital Hall, May 17. Not only was their vocal delivery laudable, but it was evident that the musical integration of their offerings had been given careful attention. Progress was especially noticeable in the singing of pupils who had appeared at previous Joseph recitals.

Josine van Waveren, Dorothy Landau, Elaine Gordon, Yvonne Sachs, Miriam David, Sara Mae Endich, Georgette Clark, Helen Laurie and Richard de Vaultier, Sheldon Merel, Richard Raphael were the executants of the tastefully designed program, accompanied by Paul Meyer. At the close of the evening Miss Joseph shared in the cordial applause of a large audience. H. W. L.

(*Continued on page* 40)

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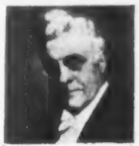

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UP and DOWN THE GUILD KEYBOARD

WINIFRED BUCK, National Chairman of Guild Composition tests. This year certificates in composition were mailed to about 200. John Mokrejs of California acted as judge. The Composition Committee, appointed by Dr. Allison, first met in Miss Buck's picturesque 200-year-old house in New Jersey. Since then she has carried on the activity, being especially fitted for it through her own enthusiasm, her study in New York and Europe and her acquaintance with American composers. Her piano pupil, La Vonne Thomander, won $100 Guild Prize.

Dr. and Mrs. Irl Allison will be hosts at tea at their home in Austin, June 9, as the opening event of the Texas MTA convention.

Jean Geis, 1949 Young Artist Winner of the National Federation of Music Clubs, an early Guild Diploma Winner who has distinguished herself in concert work, played the Liszt Concerto in E flat on May 14 with the NBC Symphony, Erich Leinsdorf conducting. She will also play in Los Angeles in July.

Selma Mednikov, Artist Diploma and Cash Prize Winner, gave a recital at Memphis, Tenn., to an audience of 3,000 in Ellis Auditorium.

Marie and Edward Margetson are active in New York musical life. This month Mr. Margetson presented the soprano Bernice Woodroffe at Town Hall and appeared as her accompanist. He is conductor of the Schubert Music Society, performing madrigals, folksongs and art songs (including one by Mr. Margetson) for the Annual Dinner of the American Guild of Organists Regional Convention in New York.

Gladys Posselt Ondricek's 7-year-old prodigy pupil, Charles Castleman, appeared as violin soloist with the Lowell Philharmonic; he has conducted the orchestra and a band in his own compositions, and is preparing for his fourth entrance in National Guild Piano Auditions. Ruth Posselt and Luise Vosgerchian will give recitals in France, Sweden and Finland.

Mark Nevin's pupil, Claire Parker, has just been awarded a scholarship at Oberlin. Another pupil, Thomas Shepard, aged 12, now holds a scholarship at Juilliard and recently played the Bach D Minor Concerto with the Irvington Chamber Orchestra, Emil Kahn conducting. Both are five-year Guild Nationals.

Advanced pupils of **Arthur Hice** appeared at the Philadelphia Academy of Music. Among them were Dorothea Macrie, winner of a four-year scholarship at University of Pennsylvania; Clarence Whims, winner of $250 prize offered by Orpheus Singers of Atlantic City, and Arno Drucker, winner of an appearance with the Philadelphia Orchestra.

H. Grady Harlan, dean of the music department of Howard Payne College, announces a Music Festival Week including a performance of Elijah and a recital by **Leo Poldolsky**.

Wayne McNeely gave a piano recital at Southwestern Baptist Seminary, Fort Worth, Tex.

Clarence Adler's pupil, Gladys Stein, is giving a ten-week series of recitals on WABF.

Pupils of **Lucile Bell** gave a costume play, "An Evening in the Home of J. S. Bach," at the Federation Club House in Waco, Tex. G. W.

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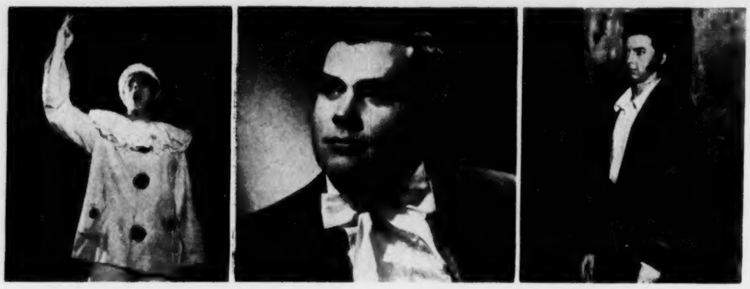

OPERA FESTIVAL PARTICIPANTS . . . Three artist-students of Robert Powell of the artist faculty of the Cincinnati Conservatory of Music who took principal parts in performances staged by the opera department of the Conservatory. Left, John Alexander as Canio in Pagliacci, May 6; center, Franklyn Ballard, Alfredo in Traviata on May 4; right, Julian Patrick, Alfio in Cavalleria Rusticana, May 6. On May 10 Mr. Ballard gave a recital in Toledo before the state convention of the Ohio Federation of Music Clubs. He was recently awarded a scholarship by the Cincinnati Symphony Club. Mr. Alexander has received a scholarship from the Sponsors Guild of Cincinnati. Mr. Patrick was winner of the Great Lakes District of the National Federation of Music Clubs in 1947.

Kittain-Chaliapin Students' Recital

A large and enthusiastic audience greeted the artist-singers of Mmes. Rita Kittain and Lydia Chaliapin in their annual vocal recital held at Times Hall, New York, on the evening of May 20.

A lengthy program provided many opportunities for showing their extensive scope of repertoire, including operatic arias, secular songs, duets and ensemble numbers. The young vocalists gave proof of exceptional training, both vocally and interpretatively and in the majority of instances evidenced marked vocal ability and artistic talent, well above the average. Valentin Pavlovsky served as an admirable accompanist and Robert Baash, flutist, and Mira Berman, violinist, were the fine assisting artists.

The students participating in the interesting program were Brunni Costanza, Henry Shechter, Helen Makovsky, Jerry Shaw, Regina Price, Edna Sotnikoff, Marjorie Del Capo, Edward Bryce, Tamara Bering, Tassia Bertain, Raina Simeonova, Susie Matthews, Sally Parish, Ivan Markeloff, Hester Humble, Liuba Hamshey, Ethel Margulis and Anne Marie Randall. L. C.

Hindemith and Schnabel To Lecture at Harvard

Paul Hindemith has been appointed Charles Eliot Norton Professor at Harvard University for 1949-50. He will deliver six lectures and probably give a course in the music department. This is in addition to his regular post as professor of music theory at Yale.

Artur Schnabel, pianist and composer, has been appointed Louis C. Elson Memorial Lecturer for 1949-50 at Harvard. His two lectures will be titled Music—Its Function and Limitations.

Philadelphia Conservatory To Hold Summer Session

The summer school of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, will be held June 20-July 30. The season features private instrumental and vocal instruction; classes in preparatory theory and ear-training; private ear-training and harmony; a discussion class for piano teachers and advanced students, held by Allison R. Drake.

On May 25 the Conservatory held its 72nd commencement in the ballroom of the Bellevue-Stratford Hotel. The annual composition concert took place on May 31 at the Ethical Society Auditorium.

Voice Scholarship Founded

A new voice scholarship has been founded by Blanche Thebom, Metropolitan Opera mezzo-soprano, which provides a sum of $1,000 over a two-year period for singers between 20 and 30 years of age who are seriously engaged in preparing for a professional career. The winner must agree to refund the sum of the award at such time as he or she is earning more than $10,000 a year. Applicants are directed to apply to the Blanche Thebom Scholarship Foundation, in care of Hurok Attractions, 711 Fifth Ave., New York, before Sept. 1. The auditions are scheduled to be held in November and the first award to be made at Christmas time this year.

Samaroff Fund Makes Two Awards

Two young pianists received "grants-in-aid" of $600 from the Olga Samaroff Foundation on the first anniversary of Mme. Samaroff's death. They are Natalie Hinderas of Cleveland, a scholarship student at the Philadelphia Conservatory, and Gerson Yessin of Roxbury, Mass., a student at the Juilliard School.

The foundation was formed two days after the death of its namesake by her friends and pupils. The grants are to be used for extra concerts, good books and other cultural activities, following Mme. Samaroff's belief that the individual should have all-around development.

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Composers' Forum Finale

The season's final session of the Composer's Forum, on May 19, at the McMillin Theatre, featured works of Leon Kirchner and Ned Rorem, young Americans. The first-named, with the excellent violinist Broadus Erle, performed his Duo for Violin and Piano, and then played his Sonata for Piano (1948). Mr. Kirchner's music has power and imagination. It is aggressive and structurally interesting. Excellent pianist as he is, he gave his works a convincing reading of great clarity.
to perfection by Nell Tangeman, the new work was very cordially received.

Ned Rorem was at the piano for the first performance of his new song cycle, Penny Arcade. Written to the imaginative verses of Harold Norse, and sung Rorem, who has a special gift in writing a delicate melodic line, has supported the singer in these songs with a very colorful accompaniment, which he played superbly. Seymour Barab, cello, and Byron Hardin, piano, were heard in Rorem's Mountainsong, a quiet lyric piece. Eugene Istomin and Hardin closed the program with Rorem's Piano Sonata for four hands, written when the composer was 19. A forum period, with John Tasker Howard as moderator, closed the evening. H. W. L.

Verna Singers in Opera And Concert

Singers from the New York studio of Ettore Verna are being heard in opera and concert. Eva De Luca, soprano, now on a tour, gave an Easter Sunday recital at the Traymore Hotel, Atlantic City. The performance of Barber of Seville by the Charles L. Wagner Opera in New Orleans presented Jane Frazier, coloratura soprano. She also sang in that work and in Rigoletto at the Piedmont Festival, and between performances commuted to New York by air several times to be a guest artist at the ew York Center Theater in both operas. She began a concert tour on May 17 in North Carolina. Bette Dubro, mezzo-soprano, is in Caracas, Venezuela, singing leading roles in Carmen, Aida, Trovatore, Forza del Destino for the Municipal Opera. Mary Curtis, soprano, made her debut on March 1 in Catskill, N. Y., and was signed for two more concerts. Another debutante is Jean McDonald, soprano, who bowed in San Antonio, Tex., and who is preparing to sing in opera this fall. Russell George, baritone, winner of first prize on Arthur Godfrey's Talent Scouts in April, has since appeared in several television shows. He made his opera debut on May 8 in New Haven in Traviata. This performance also presented Paul Knowles, tenor, who a week previously had sung in Verdi's Requiem. George Roberts, tenor, was introduced to opera audiences in Washington, D. C., last summer, has been on tour, and at Easter time took the lead in the seasonal show at Radio City Music Hall.

SCHOOL NOTES

Pupils of Douglas Johnson gave a piano recital at Steinway Concert Hall on May 3. Appearing on the program were Carolyn and Irene Cohn, Albert Sears, Francina Larrazabal and Ernest di Laurenzio. Mr. Johnson was at second piano for the final number, the first movement of the Rachmaninoff Concerto No. 2 played by Mr. di Laurenzio.

Cornelius Van Vliet has joined the faculty of the University of Colorado, Boulder, Colo., as Professor of Music to instruct in cello and chamber music. Mr. Van Vliet gave a recital in Boulder recently, and, during the University's summer Creative Arts Program, will play the Haydn Concerto for cello on July 18 with a symphony orchestra conducted by Thor Johnson.

Virgil Thomson, composer, and Music Critic of the New York Herald Tribune, will give three lectures during the summer school session of the College of Puget Sound, Tacoma, Wash. The lectures, free to the public, will be held Aug. 8-15 on the subjects, Role of College in Creative Arts, Words and Music, and Musical Criticism and How it Works. Clyde Keutzer is head of the music department at the College of Puget Sound.

The Central New York Association of Music Teachers presented its second Annual Mass Music Festival in Syracuse, at the Lincoln Auditorium on May 7 and 8. More than 1,000 young musicians, from seven years of age upwards, participated, including between 800 and 900 pianists. Piano ensemble numbers were featured, and there was a chorus of 115, a band of 80, and violins and cellos with 12 harps.

Maria Kurenko has been re-engaged as one of the voice faculty of the Juilliard Summer School.

Millicent Frances Kleckner is conducting a series of Saturday evening Opera Nights, May 15, 21 and June 4, with scenes and excerpts from Carmen, Aida, Boheme and Tosca. Artist-pupils singing the roles are Cathleen Chambers and Betty Blanc, sopranos; Claire Gromet, Eleanor Hoffman, Veronica Cooney, contraltos; Jose Fernando, William Stelling, Edward Becker, tenors; Mark Farrinton, baritone; Adam Miller and Paul Case, basses.

Margherita Bartelli, American soprano, who recently sang with success the title role of Refice's new opera, Margherita da Cortona, at the San Carlo Opera House in Naples, is an artist pupil of Carlos N. Sanchez, of New York.

Lucile Kellogg, voice teacher of New York, has opened the Kellogg Studio in Amityville, N. Y., under auspices of the Studio Club of that city.

On May 13 the Miami Conservatory, Miami, Fla, presented two pianists at the Miami Woman's Club, both from the studio of Hans Barth. The recitalists were Frayda Buch, 10 years old, and Richard LaMar, 16. Orchestral parts were played on a second piano by Mr. Barth.

Maria Carreras presented a student piano recital at Carl Fischer Concert Hall on May 14. Those appearing were Lillian Schwabe, Anna Politi, John De Biagi, Gloria Miserendino, Maria Ferrauto, Josephine Abbene Spano, Lillian Bertin and Paul Sully. The last two gave outstanding performances.

The American Accordion Association, Jack Biviano, president, is sponsoring a national championship contest for all accordionists, duos, trios, band and combinations at the New York City Center on July 24. Applications may be secured from Al Alcaro, a member of the governing board, at 1 East Fordham Road, Bronx 58, N. Y.

Carlos Salzedo has been awarded an honorary degree of Doctor of Music by the Curtis Institute of Music.

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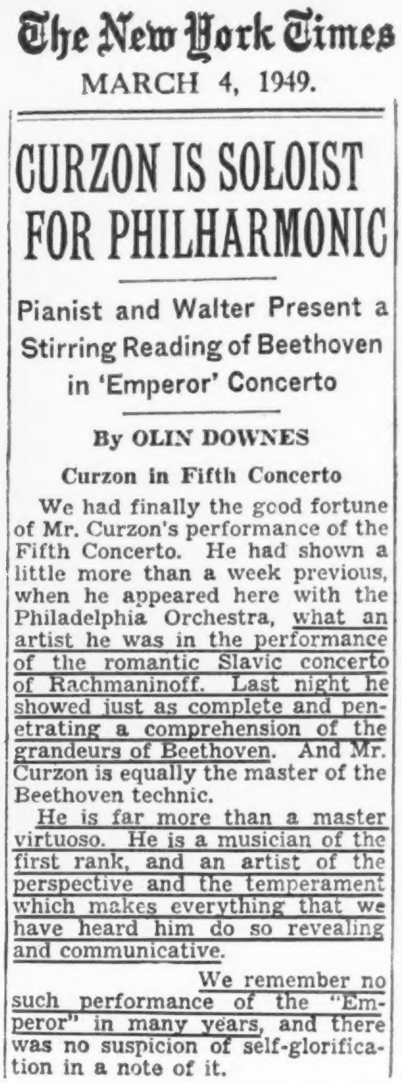

The New York Times

MARCH 4, 1949.

CURZON IS SOLOIST FOR PHILHARMONIC

Pianist and Walter Present a Stirring Reading of Beethoven in 'Emperor' Concerto

By OLIN DOWNES

Curzon in Fifth Concerto

We had finally the good fortune of Mr. Curzon's performance of the Fifth Concerto. He had shown a little more than a week previous, when he appeared here with the Philadelphia Orchestra, what an artist he was in the performance of the romantic Slavic concerto of Rachmaninoff. Last night he showed just as complete and penetrating a comprehension of the grandeurs of Beethoven. And Mr. Curzon is equally the master of the Beethoven technic.

He is far more than a master virtuoso. He is a musician of the first rank, and an artist of the perspective and the temperament which makes everything that we have heard him do so revealing and communicative.

We remember no such performance of the "Emperor" in many years, and there was no suspicion of self-glorification in a note of it.

Curzon

Compared to:

Liszt
Busoni
Paderewski
Rachmaninoff
Gabrilowitsch
Bauer
Landowska
Hofmann

- The English pianist's approach was closer to that of Rachmaninoff himself than any this reviewer has ever encountered in its blend of virtuosity and poetry. (Concerto No. 2.) *—Jerome Bohm, New York Herald Tribune, Feb. 23, 1949*
- Curzon is a fully equipped player with the heroic qualities of Paderewski and a sense of tone colour that must have been Liszt's. *—J. Lissfelt, Pittsburgh Sun-Telegraph, Nov. 20, 1948*
- His art comes as a refreshing return to the golden age of piano playing when Liszt and his pupils and Busoni and his disciples made it an instrument of beauty. *—Glenn Dillard Gunn, Times-Herald, Washington, March 15, 1949*
- His are a modern technique and a modern musical intelligence working together to reconstitute the piano music of the 19th century in very much the same way that Wanda Landowska has reconstituted for us the harpsichord music of the 18th. For the larger piano works of Romanticism, Curzon is the most convincing and authentic restorer to my knowledge now available. *—Virgil Thomson, New York Herald Tribune, Jan. 9, 1949*
- Curzon plays the piano as we remember Josef Hofmann, Gabrilowitsch and Harold Bauer playing it. *—Washington Post, March 15, 1949*

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